VOGUE

MARCH 1

American
Collections
new excitements

Paris
Collections
news digest



Special section:

"Fashions in Living"

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50 CENTS



Dress—Kasper

*Trademarks Mutation Mink Breeders Association

Virginia Thoren

At the French Restaurant of the Ambassador Hotel, New York

Jewels—CARTIER

Celebrated beauty . . . LUTETIA* brand, superbly fashioned in a bolero jacket.
. . . a RITTER ORIGINAL, New York . . .

LUTETIA* brand natural gunmetal mutation mink

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ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

LILLI ANN

paris
san francisco



fabric-of-France suit
about one hundred dollars

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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N.Y.
Telephone—LExington 2-7500

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

MARCH 1, 1957

COVER

Blue through and through—even to
the car (an Imperial Sovereign
that's a solid streak of chic
in dark blue). The sheath dress and
hip-long cape, in navy-blue and white
Forstmann wool tweed, by Larry Aldrich;
about $175 at Bonwit Teller;
Woodward & Lothrop; Joseph Magnin.
Navy-blue profile cloche, Emme.
Sapphires, emeralds, diamonds:
Van Cleef & Arpels. Helena Rubinstein
English Complexion powder, Mauresque.



COFFIN

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 129, No. 5.
Whole No. 1985

HUTZLER'S



Ben Reig

design . . .

social butterfly

in Bianchini's

black Lorganza

when Baltimore thinks of quality it thinks of Hutzler's



BONWIT TELLER

Bonwit's
willowy silk twill costume
Important slender tunic dress,
complete in itself with
waistlength jacket showing
double organdy detachable collar.
Done for us by David Levine
in broken dot print
on navy, black or toast,
and seen here with Bonwit's
own ripple plateau
pebble straw hat.
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Designers' Salon
New York White Plains
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Cadillac

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sailor's
return



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MARK SHAW

VANITY FAIR

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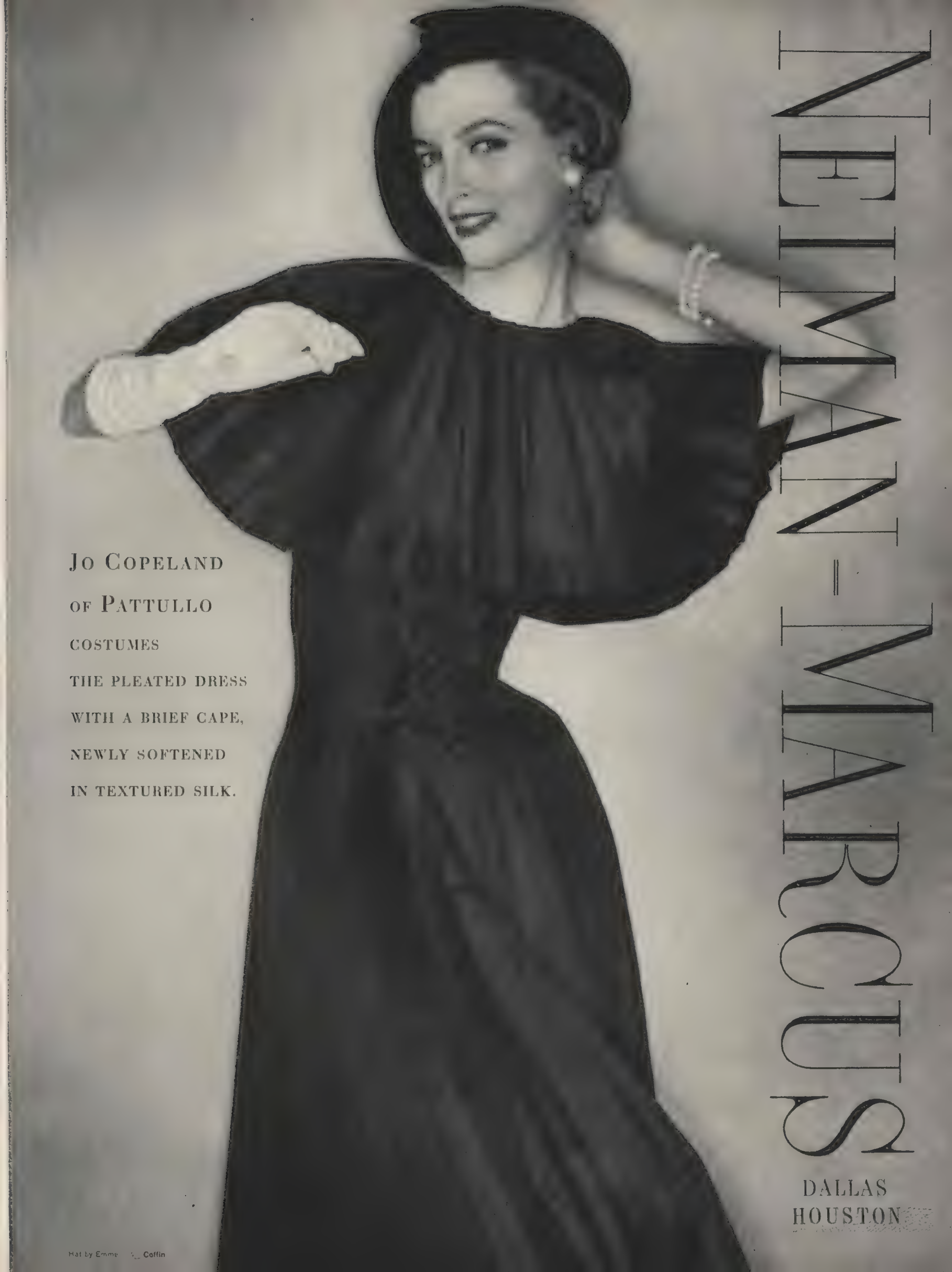
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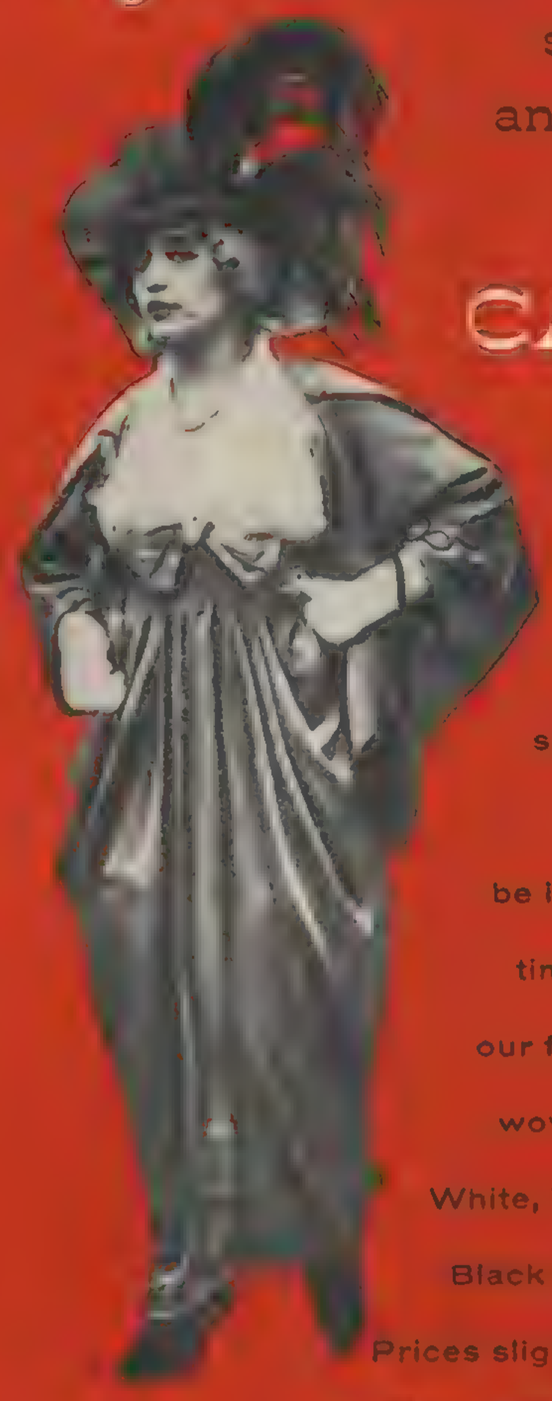


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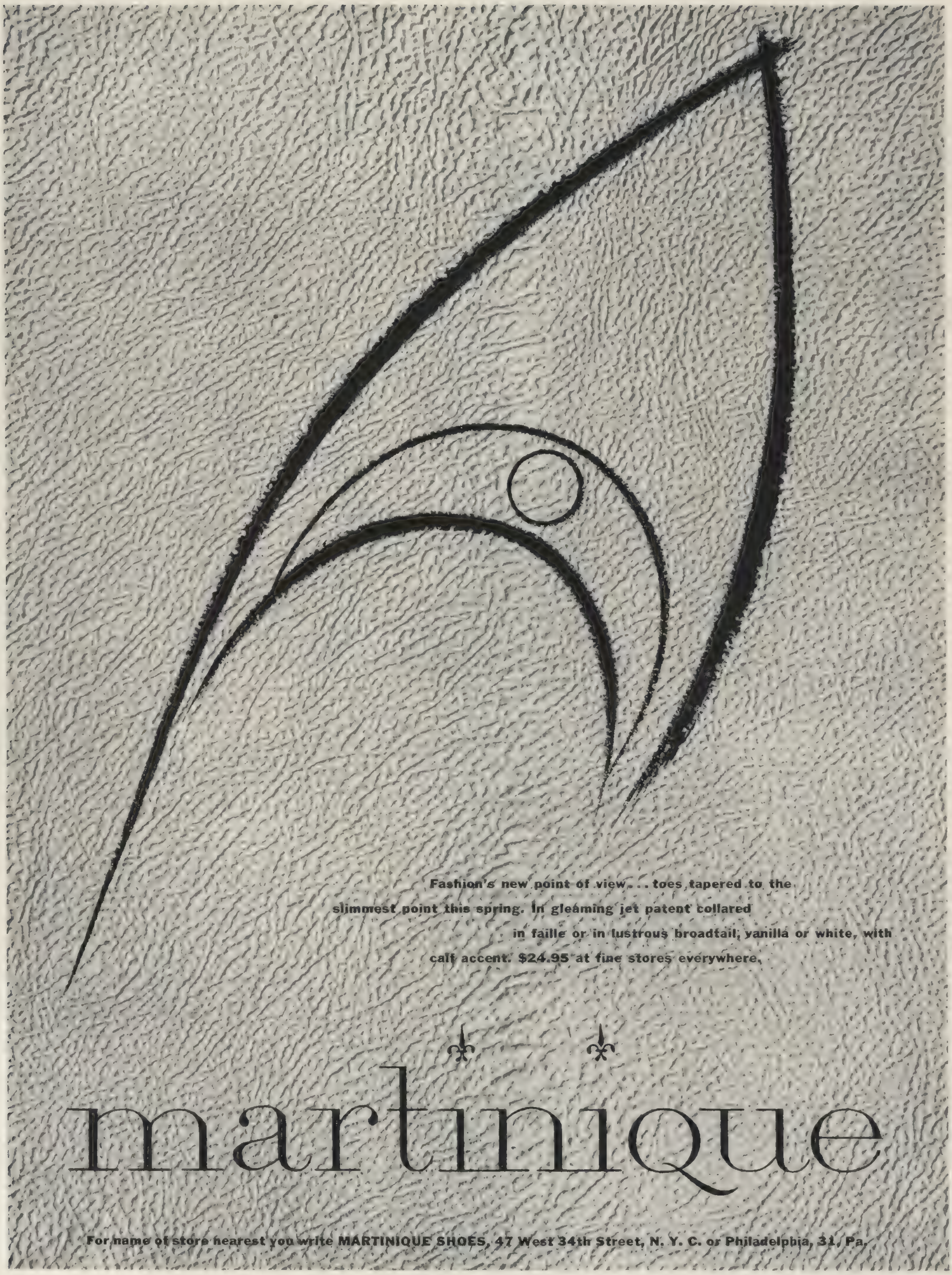
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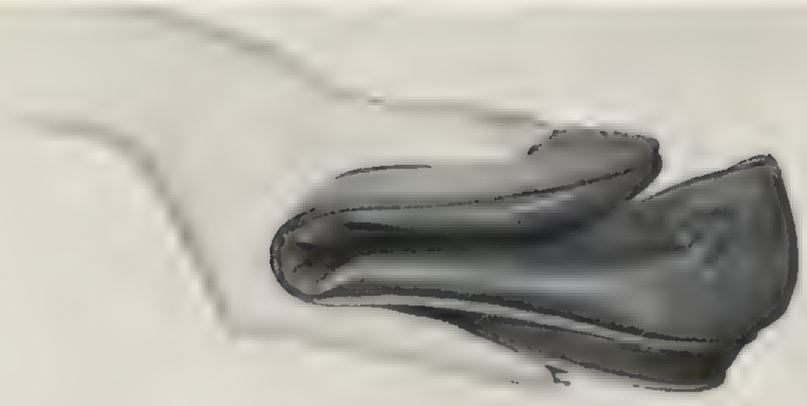
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"What about men?"

BY SOPHIE KERR

Every project must have a start and this one of mine began when a small, tense, self-assured, and quite good-looking woman from Cincinnati was wished on me to entertain at lunch. Cutting the cackle of why and wherefore my reluctant hospitality, the affair was rather a sticky business—not that the food was sticky, it was actually very good. But my guest was restless and full of pseudophilosophic, social, and psychiatric questions which were not too difficult to evade, since she was only interested in asking them and then answering them herself. Came dessert and she leaned across the table, stabbed me with her bright-blue shiny gaze and absolutely hissed (if words with no sibilants *can* be hissed): "*What about men?*"

Like the friends of that much advertised young man who sat down at the piano after a lot of secret music lessons, I could not help laughing. Loudly. Almost rudely. And my reply was: "Oh, you tell me." So, she told me. I listened to her because she assured me that she spoke for all womankind.

Just for the record it might be well to list my great enlightener's most violent peeves about men. Some were odd indeed, for baldness was one, a fault which is never, so far as I know, of man's own choosing; neckties was another; and man's clothing in general ranging from his socks pattern to his silk hat, with sharp comment on sports shirts, slacks, sweaters, and dressing gowns. Man's conversation and/or lack of it came in for disapproval; she damned them for talking and damned them for silence. Manners masculine got a swift uppercut from the lady's right. The entertainment which man offers to woman was, in her opinion, neither imaginative enough, nor expensive enough, nor, chiefly, *enough*. Finally, in what sounded to me like used-before invective, she struck out against man's general evasiveness, secretiveness, and persistent unwillingness to follow strictly feminine counsel. Why, men even pretended to be convinced and were not! They did not do what was best for them as prescribed by their wives and they wouldn't own up they were wrong even when proved so by later events. Very sneaky of them, she said.

By this time a pretty clear picture of the married life of Mrs. C. had formed in my mind and also a pretty clear and rather admiring picture of Mr. C. (whom I had never met). It showed me that she was what we might well call a Common Dominator and that he had joined the Dodgers (by which I do not mean the baseball team).

As Mrs. C. was talking so fast and so free, her opinions had been bothering me. If Kinsey and Gallup could conduct polls about this and that and what-not, why shouldn't I conduct another poll and get a more accurate and objective view than Mrs. C.'s? Just say "What about men?" to any woman, young or old, and she becomes almost as articulate as Mrs. C., but not with the same answers to the question.

A certain repeating pattern, however, appeared at once. The Dodgers with whom Mr. C. had so fortunately affiliated are evidently a well-known brotherhood, composed of men who seem to listen but do not actually hear when their womenkind make suggestions, inquiries, or comments that do not jibe with masculine plans. With eyes slightly glazed, the Dodgers maintain a cool and faraway stillness while the feminine monologue flows over them. Dodgers are often called the Uh-huh boys, because instead of utter silence some of them contribute an occasional throaty, seemingly acquiescent, noise to these situations. However, note well that neither silence nor this quiet Uh-huh indicates that they, the men, have any intention of heeding what they hear, or making it a basis of action. Silence and Uh-huh have become man's defense of his autonomy and well they serve him. The female Dominator may talk herself hoarse, and it doesn't get her a thing against them. May I be the first to congratulate the gifted fellows who have mastered this technique for they have courage and invention, as well as a just cause. And let me add that I recommend the same method to be

(Continued on page 86)

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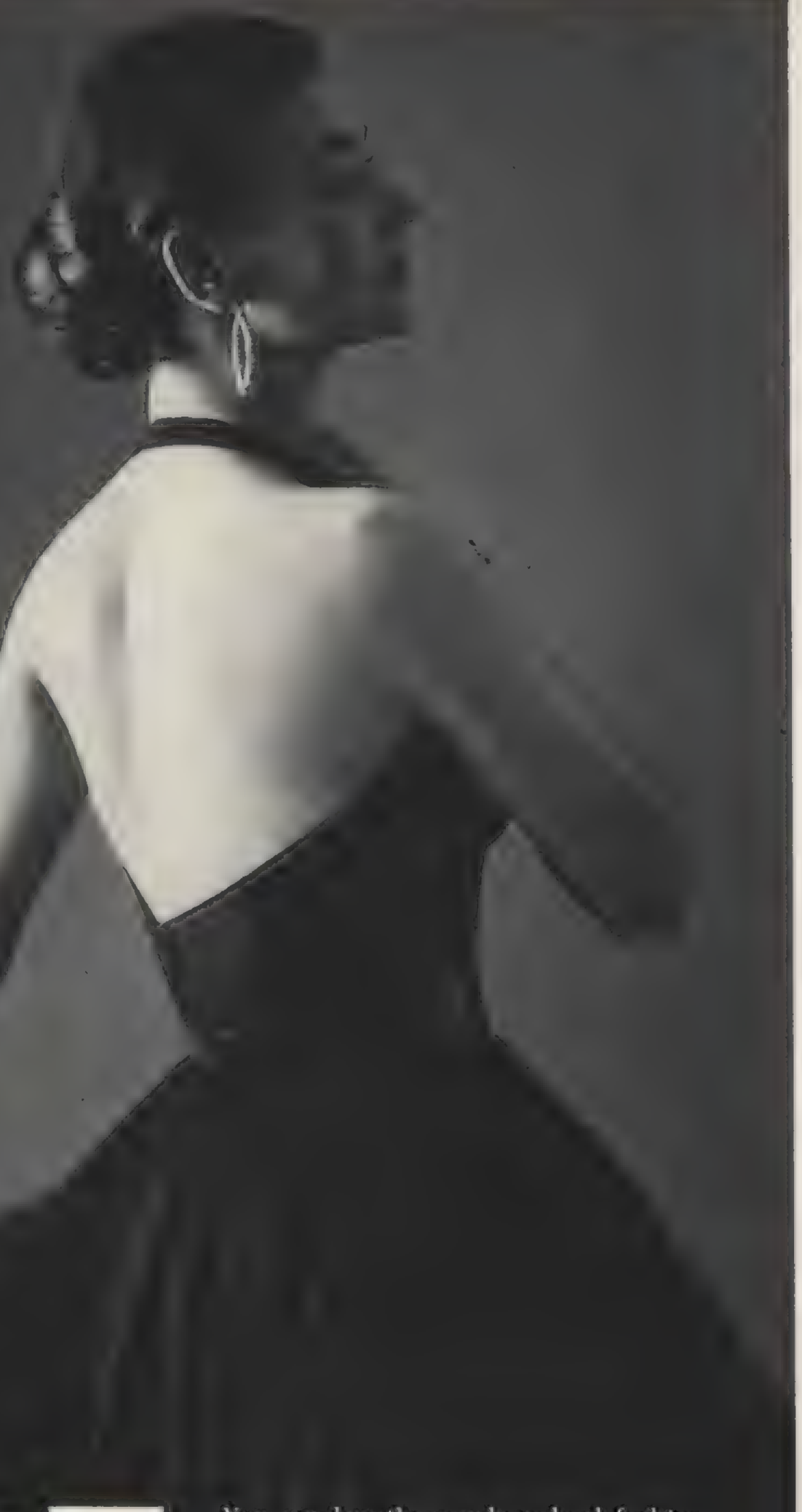
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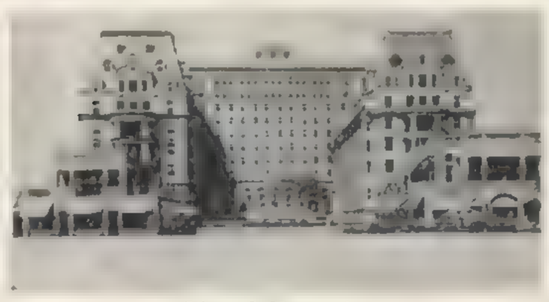


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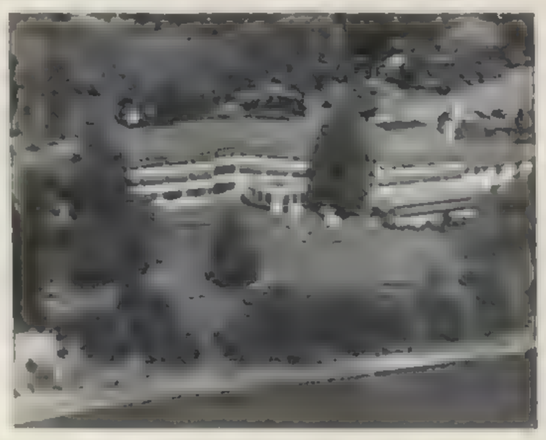
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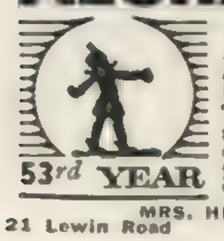
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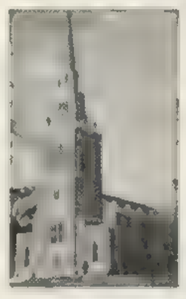
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"WHAT ABOUT MEN?"

(Continued from page 66)

used by wives who have Dominator husbands.

Yet my poll shows definitely that neither Dodger nor Uh-huh is regarded with the feminine bitterness displayed by Mrs. C. Instead, an indulgent fondness is displayed by nearly all Dodger and Uh-huh wives who see this evasion more as a foible than a fault.

And here is another note of comfort for men to discount Mrs. C.'s condemnation on one point: not one woman in my survey voted that baldness in men is unattractive. They maintained that bald men are just as handsome as men with thick locks; that they are just as agreeable and just as amiable, just as much to be admired and loved, every one of them—with one exception, namely the man who slicks long side-grown hair over his bald spot and believes that he thus youthens and prettifies himself. Of this man the women wavered between pity and condemnation. They say, "He is so silly." They say, "He is vain," and they all end with a sighing "If he only knew how absurd he looks!"

My own dear Uncle John Knisely, wed to my equally dear Aunt Eliza, was one of the best-looking men I ever saw. He had a round shiny head with a wreath of grey curls very closely cropped, and, with his bright roving eyes, tanned ruddy cheeks, and straight tall figure of a great hunter and fisherman, he was irresistible to women of every age.

Add a comment from a dreamy débutante: "A bald man looks so sophisticated." Another with sense beyond her years remarked that what with pony-tails and page-boy bobs and Italian cuts and unbrushed dry permanents, women have no right to criticize how any man's hair looks so long as it's clean and short. Most of the teen-agers agreed that too-long, too-arranged back and top waves on men's heads are only for drips, droops, twerps, and creeps.

Since times, modes, manners, and haircuts change, let's be content with these opinions, for we have the grave subject of the way men talk to consider. My informal survey of feminine opinion brought out definitions of various talker types; classified sketchily as the droner, the cliché addict, the pedant, the I-to-I, the lupine, the Joe Miller archivist, and the orator. Though this may seem severe, the general report I had from women is that men are more interesting talkers than women and do not talk as much. My polled women also conceded that men are more honest and frank than women in their general conversation and often give out with some fine, unexpected bits worth committing to memory.

My own experience bears out this last observation, and one of the best of these oral time bombs came to me from a man I'd just met who was placed beside me at a dinner party. Suddenly, apropros of nothing, he turned to me a face of absolute fury and exclaimed: "I loathe, hate, and despise my daughter's husband!" It was magnificent, that burst of emotional candour. I call it a time bomb because he had so evidently been holding the explosion back until his control mechanism went off.

Then there was that pleasant youth who was raving on about a lovely girl he knew, and checked himself with the shrewd, delicious statement: "Oh well, you know, I've felt like this before." And another young man in my home town who had since kindergarten gone around with one of the nicest local girls; then, startlingly, came the invitation to his wedding with another nice girl who lived in another town nearby. With the freedom of an older friend, I asked about the switch and his reply is a classic. "When a fellow goes with a girl as long as I've gone with Ella, there comes a time when he's got to step forward or he's got to step back. I stepped back." You will never find a woman making so plain and reasonable a statement about jilting a man.

Another frank comment came from a man who was considering marriage and asked a friend's opinion of the girl. He got an enthusiastic reply which he considered thoughtfully. Then he said, almost to himself: "But Evie can be damned dull!" Remember, these remarks were not meant as wisecracks. They were all honest in a way women are never honest.

For women and men talk differently of their nearests and dearests. Women are far more free-spoken on intimate facts than are men, and will carelessly toss out remarks which would turn their menfolk scarlet with em-

(Continued on page 94)



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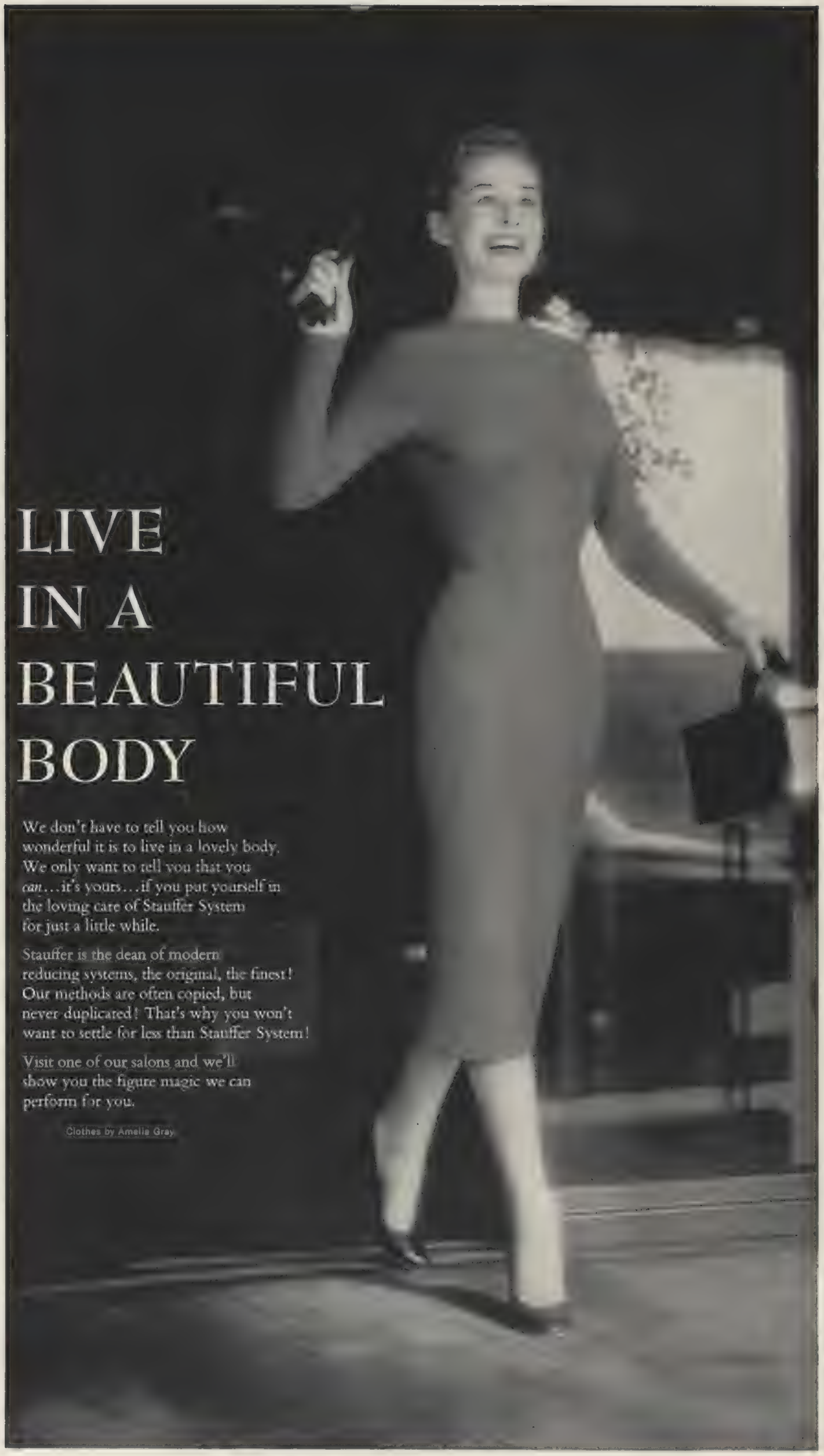
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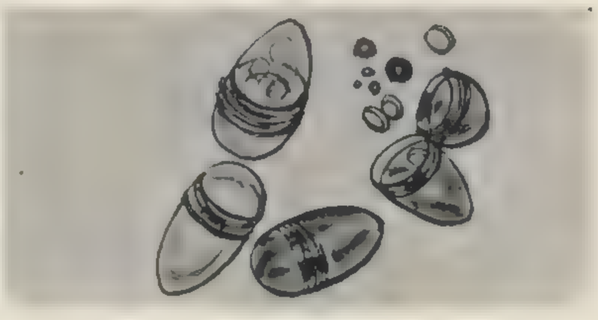
SHOP HOUND

...new looks for a new season



Above: Good coiffure for after-five—its cut depends on short, well-brushed hair for a softly full, waved look. From Berthold Coiffeur. 61 West 55th St., N.Y. 19. *Directly right:* Pillboxes with the look of little jewels. One is crystal, one, amber-coloured Lucite from France; both, easy to stash in a bag. With gilt catches: $15 each. Dana Festive Fashions. 509 Madison Ave., N.Y. 22.

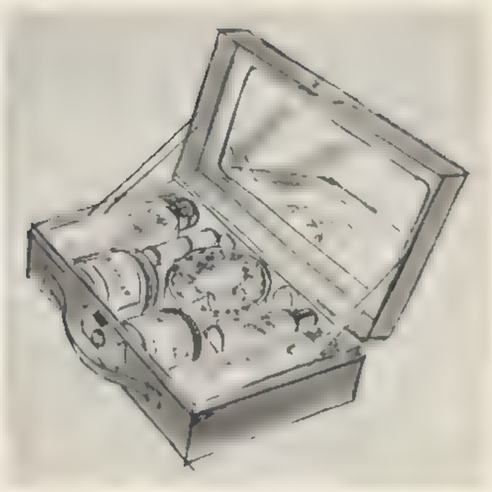
Right, below: New, young coiffure that waves (not curls) away from a centre part into brushed-up ends. C. Leonce, 9 E. 53rd St., New York 22, New York. *Below:* Coiffure with control: a neat, soft look set more closely to the head (nice for the new hats?) with a modicum of fullness at the top. Mr. Harold at the Hotel Winslow, 55th St., at Madison Ave., N.Y. 22.







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Top of page: Compact box (8″ x 5″) that carries more than a week-end's worth of beauty gear: cleansers, base, lipstick, powder, night cream, astringent, rouge. Red leather-like case, $12 plus tax. Elizabeth Arden, 691 5th Ave., N. Y. 22. *Directly above:* Brevity here—the hair's shorter, more deeply waved, closer to the head. Bernard, 22 E. 65th Street, New York 21. *Left, above:* New late-day look—high, well-contained. Hair's brushed up and back, leaving a few stray tendrils over the forehead. D. J. Brown, Plaza Hotel, N. Y. *At left:* Starring scent, one of Mary Chess's six famous fragrances in a tall 6-oz. flask. $5 plus tax. Mary Chess, 334 Park Ave. N. Y. *Below:* Coiffure easiness via a side-part that falls into slight waves, slightly turned-up ends. Mr. Lance, at the House of Beauty, 8 E. 56th Street, New York 22, N. Y.



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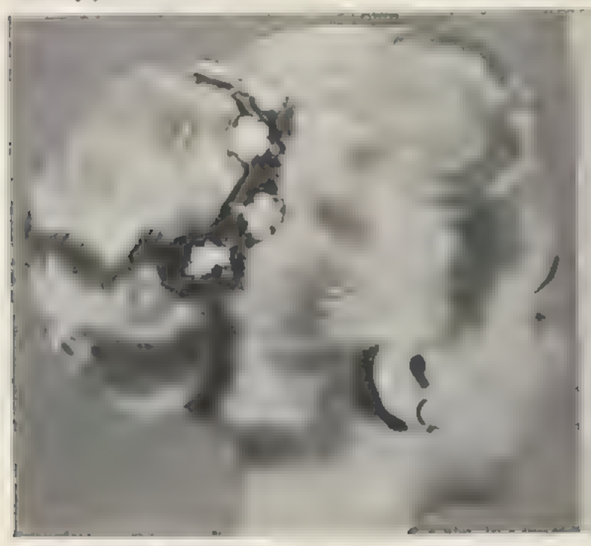
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Paisley shirt that blouses,
and ties at the neck in handkerchief fashion. A stylized Paisley print in red on pink, or yellow on pink. Twelve-month mileage—it could go to the beach with white linen shorts, stay home with long velvet pants. 10 to 16. $17.95. Tomas, 609 Madison Ave., N. Y. 22.





Three for the road:
three pieces of luggage from France. They're a tweedy weave of beige and white canvas, shaped into three malleable satchels (wonderful for last-minute packing problems). 22″ x 17½″, $24; 10½″ x 17½″, $18; 11″ x 14″, $13; all ppd. MM, 430 Park Ave., N. Y. 22.

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MIEHLMANN

HOUND

...ten thoughts for travellers



"Trompe-l'œil" hat:
a helmet of filmy black lace net that covers a woman's head completely and prettily. It's blocked to hold its shape, which makes it easily packable for times when a hat might be wanted but a hatbox is excess baggage. By Therese Ahrens. $5.95. Best's. 5th Ave. at 50th St.. N.Y. 22.

Gloves of many colours.
Two pairs of wool jersey gloves in different Paisley patterns. One pair, the new just-over-wrist length; the other, long. eight-button length. Among the prints, subtle blends of brown or blue. Short gloves, $3; long, $4.50. Barra, 519 Madison Ave.. N.Y. 22.





New sweater: knit with ribbons.
A hooded sweater that's knit with narrow silky ribbons instead of wool. It blouses prettily over short or long beach pants; or, in a dark colour, might come to town with a linen or silk skirt. In white, black, or navy blue. $25. By Vera Horn. Bonwit Teller. 5th Ave. at 56th St.. New York 22.

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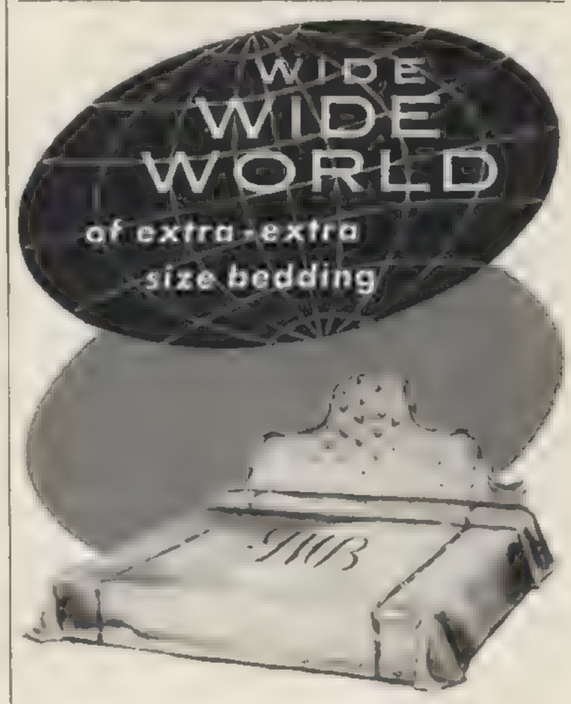
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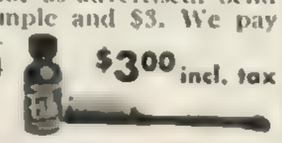


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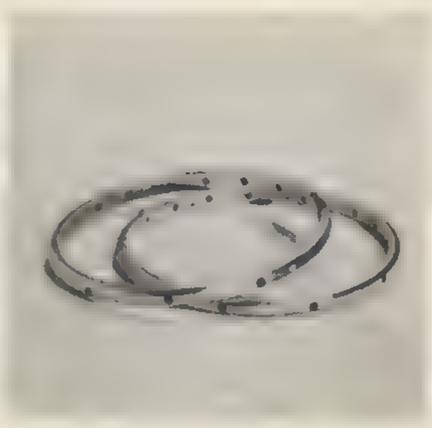


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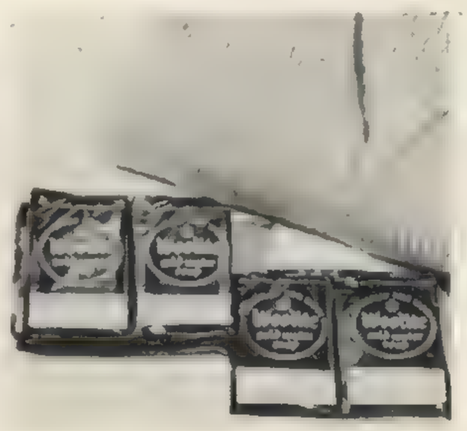
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...*March travels*



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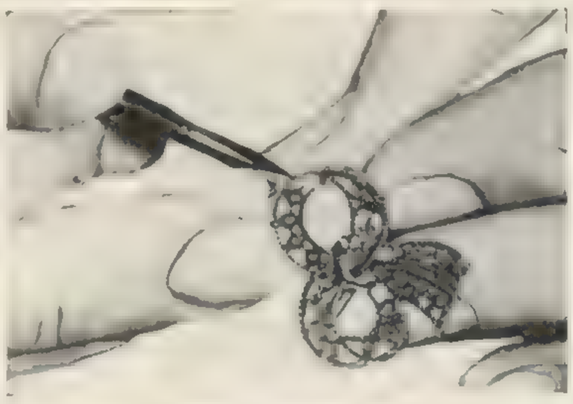
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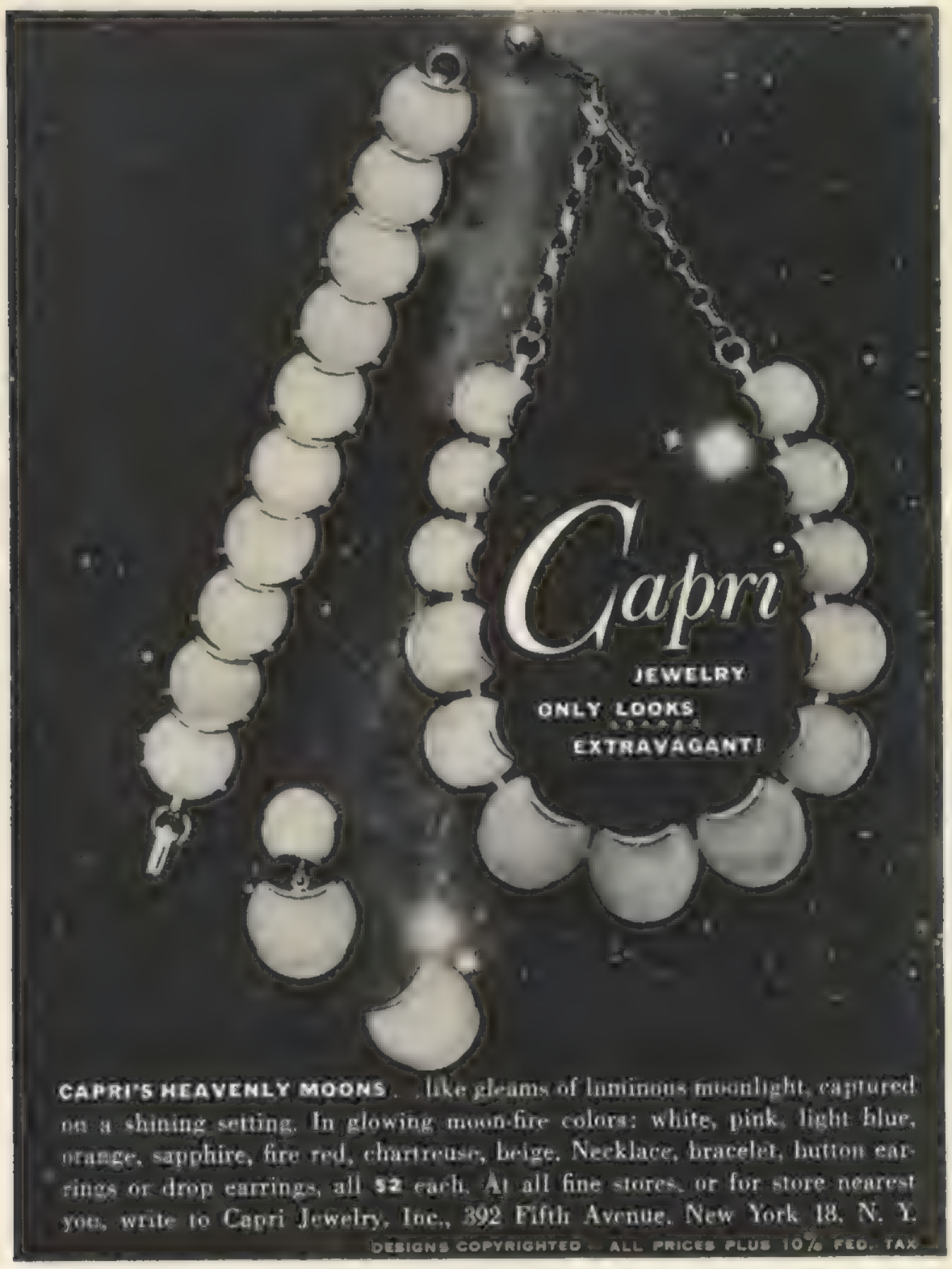

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Nothing Does So Much To Make Eyes Beautiful



"WHAT ABOUT MEN?"

(Continued from page 86)

barrassment or fury. There is one worthy gentleman who lives his social life all unaware that his wife's women friends call him (behind his back) X-ray George because his wife vaunts his instant and constant ability to appraise any clothed woman's figure as perfectly as if she were nude. Another, even more distinguished man is secretly named The Itch because his wife once told a feminine group that he uses a back-scratcher as faithfully as his razor. And a third sweet little wife's comment lingers in my memory: "My husband looks so funny in his bathing shorts; his knees are knobby like an old Shakespearean actor's"—to which there came response from another woman, a middle-aged matron, who laughed out: "*My* husband is so bowlegged he won't even put on a bathing suit." Personal details such as these I doubt any man ever tells other men; he would think it high impropriety, which certainly it is. The women, bless their little wagging tongues, have no such reserve.

My survey indicates that in spite of the juicy bits garnered at feminine gatherings, women in general prefer talking to men rather than to other women. One candid woman notes that you can listen to a man and think about something else, and also that most men won't know or care if you have on an old dress or didn't get your hair done that day. The worst part of talking with, or to men, say certain women, is that the women who are *not* talking to men may resent your behaviour, and thereafter you may not be invited about so much. "She simply makes a big play for the nicest man and won't let go," is practically a blackball for social inclusion. The smart woman plays the field—and not too determinedly, either. This is, of course, very old stuff. The man-hunting tigress has prowled social wildlife since the days of the cave dweller.

There are signs and portents that must make a thinking man shiver in his shoes. A short time ago a woman wrote a big, splashy newspaper article which was syndicated nation-wide, with the heading: "Are We Permitting Our Husbands to Choose the Wrong Clothes?" *Permitting.* And even as I put down these words there are posters in the New York busses which inquire in boldest red letters: "Would You Trust Your Husband with Your Shopping Money?", which convey the ugly impression that in domestic finance a wife must be on the alert that her husband doesn't gyp her out of her pocket money.

Yet all is not lost, men. Remember the brave policeman of Lewisberg, Montana, who arrested his own wife for careless driving. And by going back to my small survey I discovered many men who select their own clothes with no wifely direction, and I know one man who coerced his wife into returning to the shop the tie she had bought him for Christmas. Oh yes, it's true. I also declare, avow, and attest that I know personally more than one man who has gone alone into a shop and bought a dress for his wife. carried it home, and received delighted gratitude.

My poll, my survey, my collected data is, of course, mostly trivia, but life itself is some ninety per cent trivia and therefore trivia must be recognized and not belittled in its effect. A man may be faithful, honest, industrious, intelligent, handsome, and generous, but if he always spills ashes, or stirs his coffee too violently, or laughs too loudly at his own jokes, there may come a morning when these small failings will be, to his wife, utterly unbearable. It is equally true that a woman may be faithful, honest, industrious, intelligent, handsome, and generous, but if she fills the bathroom with informal laundry, wears curlers at breakfast, talks too much at parties, has no sense of time and train schedules, there may come a morning when her husband goes berserk and denounces her as unforgivable. By repetition, small faults become grievances. Grievances too long sustained become explosions.

But—and take this seriously, please—men certainly have one big fault and it is growing worse. In this country at this moment there are over three million more women of voting age than men. So, with men as scarce as they are, would not a bit more tolerance, loving, cherishing, and understanding from the women be in order? Remember, when you ask "What about men?" . . . *This is what about men: There are not enough of them!*

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**An exclusive process of Newport Finishing Corporation.*

Mrs. Exeter's list

Lovely pickings in this issue for Mrs. Exeter. And—with her perceptive fashion eye, her knowledge of the assets and liabilities of her own figure (based on a good many years' nodding acquaintance with both)—she'll be quick to spot the good news, probably even without the guideposts below:

Page 100. Chiffon—magic word, this season—in a late-day dress by Oleg Cassini that might be magical on Mrs. Exeter. It's high at the neck, long of sleeve, and the colour makes it even more endearing: navy blue. In sizes 8 to 16.

Page 102. Any bride's mother who doesn't want to steal the show at her own child's wedding had better avoid *this* dress. A palpable charmer—soft, sleeved, with a print of rosy-brown flowers on bisque chiffon; by Jane Derby.

Page 104. A dress for Mrs. E.'s gala evenings, if—and she's the best judge of this—her arms are still slender and firm, her back handsome. Brown silk marquisette, drifty as chiffon, swirled to the back. By Sophie; sizes 10 to 16.

Pages 106-107. Twelve yards of pure breeze—and pure becomingness to Mrs. Exeter: the late-day dress of navy-blue chiffon, in sizes 8 to 16. Facing it, a heavenly soft chiffon shirt that Mrs. E. might wear with spring suits in town, with dinner skirts, and even, on summer afternoons, with quite simple linen skirts. Sizes 10 to 16.

Page 108. Chiffon (need we say?) dinner costume that could (will, probably) be a mainstay all year around. It's jacketed—and Mrs. E. will probably leave the jacket on. The graceful skirt, a whit longer than day-length. Sizes 8 to 18.

Page 113. Mrs. Exeter might spend many a pleasant evening, and garner many a pleasant compliment, in this: Sophie's charmer of printed silk taffeta with a touch of sleeve.

Pages 114-121. Paris news, here—to be appraised with a knowing eye by Mrs. E., who, when she's *in* Paris at Collection time, goes herself. In any case, for many a Mrs. E., the Paris report is the basis for future fashion-plans.

Pages 126-131. Five coats—any one of which might be Mrs. Exeter's constant companion from now on. She'll note approvingly their pleasant-weather weights, new shorter lengths (unfazed by any ups and downs of the hemline below). If her hair is grey, the geranium-pink coat would be delicious; so would the red jersey coat on page 131.

Pages 132-133. Three of the happiest suits ever, for Mrs. E.—all, with the new ease of jersey, handsomely tailored. (She may prefer to button those silver buttons on the suit at right, though.)

Pages 138-143. Spring black's an easy idea for Mrs. Exeter to accept—chances are, she's devoted to black anyway; and here, it's done in calm, beautifully-cut black crêpe, freshened with greater or lesser amounts of white. Good-news postscript, for larger Mrs. E.'s: the Maurice Rentner dress (page 138) and the Dorothy O'Hara dress (page 142) come in sizes up to 20.

Pages 144-145. Two fresh Patterns Mrs. Exeter might make—if she's even reasonably handy with a needle—in the fabrics shown, or in any other fabric she chooses. Back views and sizes are on page 184.

Pages 146-147. A mid-weather-weight coat, a suit with caped jacket—both, pleasant possibilities for a Mrs. E. whose figure does not exceed a size 14.

Pages 148-149. Just the kind of print many a Mrs. Exeter likes (interesting, but not overpowering), in just the kind of shapely silk dress she's ready to put on right now. She might choose any one of the four shown here, all in sizes 8 to 18 except the Hannah Troy "tweed" print (this stops at 14).

Page 156. For small Mrs. Exeters—the checked silk dress which comes in petite sizes ; the well-proportioned red jersey coat shown with it.



Marshall Field & Company

SHOP 28

We salute A Decade of Dior. Here, the man and the dress that revolutionized fashion. Mr. Dior and his Spring 1957 Collection to be the guest of Marshall Field & Company, April 8. The dress, "Corolle", from our Spring 1947 Import Collection.





This is news!

Pastel lipsticks for a daytime make-up

TWO NEW SHADES FOR THOSE WHO WANT A SOFTER, MORE LUMINOUS LIP MAKE-UP DURING THE DAY.

ROMANCE PINK, A SOFT LIGHT CORAL SHADE, AND PASTEL ROSÉ, THE MOST DELICATE OF LIGHT PINKS.

Germaine Monteil

VOGUE MARCH 1, 1957

Vogue's eye view of the new Paris Openings.

Special summary, pages 114-121.

Detailed report—11 designers—next issue, March 15.

Today is Opening Day, in one sense. This is the official release date established by the Paris Couture for the first publication of photographs of models from the new Collections. And to Vogue's eyes, one of the most important of the new Paris openings is in the photograph below: the open-jacket suit worn over a flower-printed blouse. The fashion horizon here: a whole new era of suits-with-printed blouses. Chanel #47 on the Collection programme, this is the #1 Chanel day-suit look, and the kind of refreshment that's the essence of what Paris fashion offers this season.



Chanel suit, almond-green tweed with field-flowered blouse: in America at Bergdorf Goodman; Marshall Field; Neiman-Marcus; Frederick & Nelson.

HENRY CLARKE



American fashion in a new state of chiffon

It isn't often that a fashion can do what chiffon does on sight now: make a woman see fresh potentials in her own beauty. The impulse to chiffon—since January there's been a definite vapour stream—has never had clearer claim to fashion. Chiffon is shirt, sheath, sweater. Chiffon can flower, and do it smartly. Can take relatively untried chiffon colours (navy blue, brown, apricot, among them) and still stop pulse beats—from new sentiment, not old sentimentality. A woman setting about softening up a suit (tweed, silk, linen) could do it with a chiffon blouse. Chiffon could tie a coat closed (does, page 130); be shoes; be beret; be anything except a type-casting. Almost any woman with a head for fashion can *feel* the news of chiffon—and wear it with a sense of individuality, and as a beauty. *Left:* Navy-blue chiffon dinner-theatre-dancing dress tailored without emotionalism—the melting skirt, the bareness (from the waist up, at the back) are here, but controlled. Part of the dress's public-mindedness now: a chiffoned straw dinner hat. Oleg Cassini dress of longer length, in Stern & Stern silk, about $125. Saks Fifth Avenue. Dress, and the Emme hat: at Woodward & Lothrop; Neiman-Marcus. *Right:* New chiffon strategy—sheathing. And if this dress is strict about needing a really superb figure underneath, it's only a case of being cruel to be kind. Ceil Chapman evening dress in violet-blue Avisco rayon chiffon, about $110. Saks Fifth Avenue; Julius Garfinckel; Harzfeld's. Rhinestone necklaces, gloves; Saks Fifth Avenue.

PENN

Rosé chiffons

Left: To count among the most usable of luxuries—roses et al in rosewood-brown, printed on bisque. It's one of the not-so-simple shirtwaist dresses: necklace-like collar, longer skirt, greater scope (special lunch, little dinner). By Jane Derby; Abraham silk chiffon. About $185. Bonwit Teller; Hudson's; Neiman-Marcus. Hattie Carnegie earrings: Bonwit Teller. Chiffon haircut: Roger Vergnes. *Right:* Combed-out beret of rose-dashed white silk chiffon to wear for dinner, with the kind of understatements a hat like this can afford: black dress, creamy make-up, minimum jewels. Lilly Daché. Also: Marshall Field; I. Magnin.

PENN



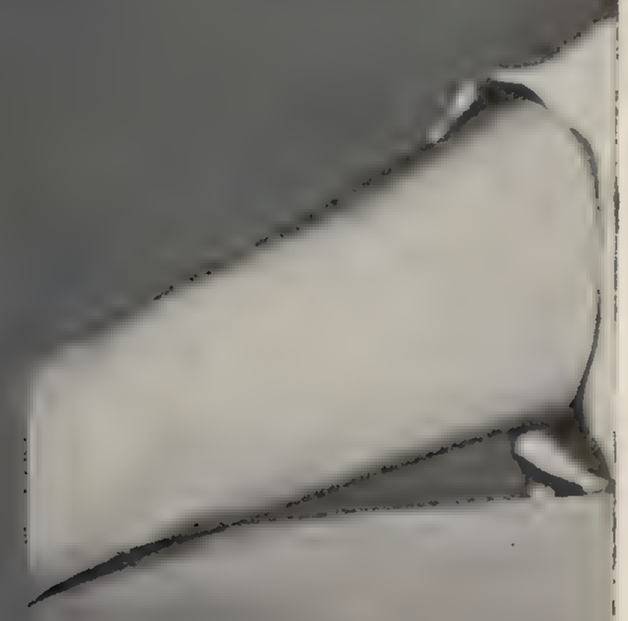
Café chiffons

Three shades of brown here, in one shade of fashion opinion: the only thing lighter on its feet than chiffon shoes (have happened, in February 1 Vogue)—a dress of the same. *Directly right:* Silk marquisette with chiffon drift: a ball-length dress, all of its density swirled to the back—the front of the skirt is shaped to the body in sheath effect. This, a Sophie Original from Saks Fifth Avenue. *Centre:* Chiffon dress seemingly paused on the edge of abandon, but very sedate in its night-clubbing, theatre-supper way. Skirt panels, the cut of the bodice, faint on a breeze. By Rosalie Macrini, of a Stern & Stern silk chiffon. $145. At Rosette Pennington; Hutzler's. *Far right:* Chiffon-like silk organdie dress that could burn up the parquet without a woman's moving an inch: a chiffon pleat's never been known to stop dancing, nor a beautiful décolleté to stop being fashion. A Harvey Berin dress, about $125. At Bergdorf Goodman; I. Magnin.



Chiffon shirts

Left: A dozen yards of navy-blue chiffon, and a walking reason why shirts seem to gain so much fashion now by simply losing their starch. Here, a gain of hat (roses, massed), "pearls" (five strands high), length (inches below the knee). Silk dress by Talmack, about $160. Bonwit Teller. Sally Victor hat: Milan straw, silk. Dress, hat: Hutzler's; Frost Bros. Coronecklace: Altman's. *Right:* A shirt as soft as a scarf—and, in fact, scarfed. A chiffon shirt goes from one softness to another like this, daily: from open-throated wool suit, to ruby silk dinner skirt, to the most contrary softness of all—with a red linen skirt, midsummer. In two thinnesses of Onondaga silk, about $35. Lord & Taylor; J. P. Allen; Sakowitz. Eisenberg rhinestones; at Henri Bendel.



PENN



Unlanguid chiffons

Left: Chiffon dress and "sweater" with a quiet agreement to cover for each other in fairly casual (the dress is the new luncheon-length), or not-so-casual situations. Branell costume, in bisque satin-bound silk chiffon. $215. This, Weiss earrings: at Best's. The costume: also, Montaldo's; Joseph Magnin. *Right:* Chiffon crosscurrents—scarf folds, electric colour (apricot). The length is a news report: three-quarters to the floor. David Klein dress, in Du Pont nylon, about $35. This, Ben Reig earrings: Bendel's Young-Timers. Dress: Giddings; The Broadway. Lengthier gloves, both pages, by Kislav, at Best's.

PENN



American fashion: a garden spot

On these four pages, new ways to wear flowers, each way planned with flowers that refuse to be pigeonholed by season—or simply buttonholed. *The flowers, this page:* Pins made to clasp flowers, or pins that *are* flowers—the latter, antique Meissen blooms refreshed here, after two centuries or so, with diamonds, gold, rubies, turquoise. They're part of an important collection from David Webb that grows daily. Each flower (white, bisque, pale pink, yellow, and blue, generally) suggests its own adornment: leaves of carved emerald or turquoise or leaves of pear-shaped sapphires, perhaps; diamond dew; or a single gold bead of dew. Top half of this page: fresh carnations held with gold-veined leaves; a gold-stemmed carnation (fresh from a Meissen *objet d'art*). Below: jewelled porcelain roses; fresh carnations pinned with turquoise and diamond leaves. *The flowers on the opposite page:* Fluttering stole of silk poppy petals on taffeta to cloud around a dress that could never be said to flutter—black silk broadcloth with great tallness, a beautifully majestic primness. By Scaasi; Chardon-Marché silk broadcloth. At Hattie Carnegie; Neiman-Marcus; I. Magnin. The coiffure—a stylized bird-of-paradise flower: by Antonio of Maud Elle et Lui. Diamond earrings, from S. G. Barnett.

KAREN RADKAI





American fashion: jardiniere dresses

Left: Beautifully simple silk crêpe dress, tall and flowery, taking every ounce of self-knowledge a woman can muster—nothing less than a perfect back, a perfected make-up, will do here. The jewels for a fireworks of flowers: diamond earrings that dangle almost to the shoulders; baroque coiffure. Dress, by Traina-Norell: Bonwit Teller; Dayton's; I. Magnin. Harry Winston jewels. Hair, by Antonio of Maud Elle et Lui. Germaine Monteil Pastel Rosé lipstick—a rose among roses. *Right:* Party look that happens once in a decade, when all the elements are right—tapestry flowers, blues on pale blue; the rustle of silk taffeta with a new sound to it. The flounced skirt is news, not just nostalgia. By Sophie, to order at Saks Fifth Avenue. Harry Winston diamonds.



KAREN RADKAI



PARIS

Collections

summary

by

JESSICA DAVES

Unexpectedly, a sense of gaiety was the sense of Paris Collections week—gaiety in the clothes and in the showrooms of the great, where the press and the buyers from a dozen countries had travelled a collective million miles to see what Paris was thinking about fashion for spring.

In Paris, the February weather was unbelievably, unpredictably mild, with occasional blue, sunny days. There was gasoline for the taxis and for the visitors' rented cars; and apparently gasoline for most of the rest of Paris, to judge from the Sunday afternoon throngs all the way up the Champs-Élysées, in the Bois, out to St.-Cloud. There was heat in the hotels, hot water in the bathroom pipes; there were flowers in the famous sidewalk flower stands, new chic little birds in the bird market, with special toys for their amusement. And there was celestial food all over Paris.

There was also special food for French pride—and for economic confidence. For almost everyone of importance in the fashion world was either present, or represented, at the Collections. All had come to the world's fashion laboratory for information, for ideas, for refreshment. Whatever difficulties France might face in other departments—political, governmental, economic—here in this Collections week (on whose success depend the earnings of thousands of French workers) was the living proof of one kind of pre-eminence; the proof that France has something so powerful, so desirable that the world will travel as far as it must to get it. That something, that powerful something, is the root of fashion—the creative sense. From this come ideas to be adopted entire, or used to help designers shape their own ideas, their own style. And, as usual, many purchasers are saying that they will not copy the models exactly. They have come to Paris to get the feel of fashion. And having found the feel, they dissect and discard, buy a *toile* for a shoulder-line only; use a blouse as basis for a dress design, or a neckline, or as a theme for their collections. This way of working has gone on for years, of course, but so have the "line for line" copies of the models. And while there remain exceptions, important and desirable, most makers of expensive ready-to-wear clothes say, in general, "No, I do not try to copy exactly. I adapt and 'Americanize.' I use the *ideas* I have bought."...

In the few remaining custom-order departments in America, the Paris story is entirely different. There, the identical material of the model is imported; the dress or suit is made by tailors and dressmakers and fitters with the same skills as those who made the original. Thus the finished custom-order dress is not a copy; it is a "répétition," a re-creation of the original, made on the wearer, by an American house at about the same price as in Paris.

This spring, for the first time in many seasons, there is one basic feeling that runs through all of the Paris Collections. It is a feeling, rather than a line; a feeling which is developed in different manners by the different couturiers, but recognizably the same. This is: the continuous flowing, soft line, shoe to hat. There are almost no two-colour costumes; the hats are related or identical tones, sometimes of the same material as the costume. At Chanel, even the vamp of the shoe is in the same tone as the stocking, to elongate the leg line.

There is not a taut line in any of the good Paris clothes and not a single man-placed high or low waist—nature has it. There is almost no contrived use of fabrics, but there are inventive cut and seaming to give that apparently easy, but not easy to make, suppleness. There are very few unattached scarfs or extraneous panels for day; the colour, the cut, the materials all combine to make a contained, enchanting look of flowing softness. Paris wants us to look tall, slim, elegant and feminine, and is prepared to achieve this (even where possible figure imperfections exist) by the use of the one-colour costume, the melting of lines into a continuous whole, the hats which complement the costume and finish the line (not distort it), and do not cry for attention as hats.

If the prevailing line is fluid and soft, the prevailing fabrics are chiffon (including a new satin-chiffon), silk crêpes, and shantung weaves with a new suppleness. A great many of the wools are so floating *(Continued on following page)*

Chanel: Dinner blazer

White brocade bound in blue velvet and gilt.
In America, at Bergdorf Goodman.
Coiffure by Guillaume.

HENRY CLARKE

PARIS

and thin that it is occasionally impossible to decide that they are wools and not silk. Colour tones that one remembers immediately in looking back over Collections week: a cloud of pale tones—tea green, oyster white, natural tussor, pale blue, pale pink, even in day costumes. Next in general smart use is the span of sunny apricots or melons, going from almost orange at one end of the scale to pale yellow at the other. Most of the prints are chiffon, and many of the prints are polka dots, ranging from a pinhead size, that is really only a speckle, to what the French call "pois," to the coin-dots about the size of a 100-franc piece. These dotted chiffons are seen often in two sizes of dots in one costume, as in De Rauch's coin-dotted coat over a pin-dotted dress, both chiffon. There is no Paris collection without polka dots; almost none without a chiffon print, of melting flowers that might have been taken directly from some of the Redon paintings in the beautiful show at the Orangerie, which closed just before the Collections opened. These prints are most surprising in garnet red combined with grey or black, punctuating the general pale look of the Collections. Another unexpected punctuation is the appearance of rosy-red costumes, at least one in almost every house. There is a pleasant amount of beige shading to brown for late-day chiffons. There is, as always, navy blue—seasoned, as always, with original uses of white piqué. But there is far less navy blue this spring than one expects; and there is almost no black for the day.

And in every house there is a series of blouses, one more beautiful than the other, often polka-dotted, most often of chiffon—but also in organdie, linen, surah, shantung. At Chanel, her new way with blouses is a point of the new Chanel suits. Some are flower-printed overblouses; or blouses cut to give the appearance of overblouses with the print forming a band at the top of the skirt.

Two designers, Dior and Lanvin-Castillo, chose themes Oriental in origin but contemporary Occidental in effect. At Dior there is a Parisian handling of the Chinese woman's dress, for late day and evening. In China the over-robe is straight, slit at the sides; at Dior the over-robe is delicately and very supply cut to imply the waistline, and is slit at the side, worn over an underskirt somewhat shorter than the outer robe and wide enough for comfortable walking. This line, in dark-brown print or in black shantung for late day, in white or pale-blue shantung for evening, has an elegance that requires a great deal of the wearer; it will, we feel, be more of an influence towards ease and suppleness than something to be copied exactly, or worn by anyone who hasn't the figure of a mannequin. At Lanvin, Japanese lines moulded the entire collection and, again, without giving a "costume" effect. The widening sleeves, the fullish cut of short jackets, or the tiny, waist-length jackets with flyaway backs, make excellent day suits.

At Dior, apart from the flowing line, there is a series of costumes, coats and suits of pale shantung with crushed belts, widish but never clenched. This same belted line appears in a beige crêpe suit at Madeleine de Rauch and in a late-day dress at Lanvin, of black and brown polka-dot silk. Most day coats in Paris are three-quarters or seven-eighths length, belted or not. For late day and evening, some of the most supple and beautiful costumes anyone could wish to see are made of chiffon or crêpe, with crêpe or chiffon, dress-length, loose coats worn over them. Nothing prettier can be imagined than the Dior white silk crêpe costume called "Grand Prix," a two-piece, soft, doubled crêpe dress with a straight-hanging coat of the same doubled material over it; *(Continued on page 118)*



Dior: Robe de Chine

Carved ivory shantung;
shorter underskirt.
Roger Vivier shoes for Dior.

HENRY CLARKE





PARIS

With a huge white hat and white shoes, this could make the other guests at a summer wedding take their eyes off the bride. Or the bride might even choose it herself, for an informal wedding. Every couture house in Paris has ravishing white evening dresses. At Balmain there is a white mist of dotted net and tulle—a net coat with cuffs of white fox over a vaporous tulle dress. At Dior there is, in addition to his *robes Chinoises,* a mildly narrow dress of white organdie bands, with a white doubled organdie scarf-wrap reaching to the floor. At Lanvin-Castillo there is a white doubled satin-chiffon dress, with a softly draped fichu neckline, a pale-pink rose, and a skirt flowing gently from the waistline. At Dior there is a dotted net dress in white with a fichu to the waist, a full skirt just to the ankles; worn with it, bright pink slippers and a little white bow in the hair just above the forehead.

Besides the Chinese line, another new evening line at Dior presents the only frankly nostalgic idea in the Collections: this is a 1957 variation on a 1930 theme—the day-length evening dress, with either a separate train, or with a train cut to the side of the dress, lying several inches on the floor. One of the prettiest of these gives the impression of a pink shift, belted, day-length, with camisole bodice, and, beginning at the waist, two long sash panels trailing inches on the floor. With this is worn the 1930 affectation of long, long pearls.

In the hats: a turn toward prettiness, fewer severe "amusing" hats, more interest in what the French call *séant* which is somehow a prettier word than *becoming.* In hats, however, there is no consensus of opinion as to line, colour, or even as to type. At Dior, the prettiest hats are his rather deep straw cloches, small to very large, with one elongated side, or with the back brim like a sou'wester; sometimes these are also squared across the front. The crowns *(Continued on page 120)*

Lanvin-Castillo: Chiffon—dotted

Dress, in America at Henri Bendel.
Also at Holt Renfrew of Canada.
Perugia shoes, in America at I. Miller.

Fath: Chiffon—pleated

Pale mauve; mauve tulle hat.

HENRY CLARKE





PARIS

are rounded, head-hugging, the general effect extremely flattering and easy to wear. At Dior, also, a series of beguiling pale-blue hats, big, simple shapes of straw that will look very elegant with almost any colour—and an exception to the general rule of one-colour costumes. Big hats draped in printed material, or made of lacy black straw, cast enchanting shadows on the wearer's face. At Fath—the prettiest hats in years. A carnation print, in a draped young turban. Folded-back brims, on garnet straw cloches. Milan in an offbeat water green, draped, as freely as fabric, into a soft turban. A new beret, big, one-sided, dashing. And here, as almost everywhere else, polka-dot hats in variety. The Dessès' mannequins wear neat, small hats, sometimes little cloches, narrow-brimmed, lying almost on the cheek. They wear, also, a series of coarse straw berets, off the forehead and covering the hair at the back. There is a close felt cap like a disembodied crown with a big fold across the front—a neat, pretty, daily hat; and there is a series of bandeaux doubled at the back or at the front, made of velvet or of faille ribbon—they seem a very good idea indeed for the theatre, to hold hair in place, *and* to flatter while neatening. There are tall-crowned hats in many houses. Sometimes square and high like a planter's hat with rolled-down brim. These are not always easy, but with the crown draped and the widish brim rolled back, the line is piquant and fresh. And every good house also shows the most charming hat in the world—the enormous brim with closely fitting crown; sometimes (as at the new house of Guy Laroche), in one of the new apricot straws. If we were to choose the three hats that seemed most likely to succeed, one would surely be a fold-back brim, in either chiffon or silk polka dots; one, a flower-printed hat, small and draped, or medium size and folded-back on itself; one, a straw cloche, very small to very big, in the garnet red that is, in Paris, a provocative new summer colour in costumes as well as in hats.
See March 15 issue for 22-page Paris report.

Dior: The jacketed belt

Pale-blue shantung dress,
over-jacket; pale-blue hat.
Suit, hat: in America at I. Magnin.
Also at Holt Renfrew of Canada.
Roger Vivier shoes for Dior.

De Rauch: Crêpe suit

All, soft beige, held by a tall crushed belt.
Gilbert Orcel hat.
Furniture here, from Jansen.

HENRY CLARKE





PENN

PEOPLE ARE TALKING ABOUT...

ELISABETH SCHWARZKOPF'S extraordinary soprano voice, brilliant as a shower of silver, carries her elegantly through a wide repertoire, from the clean crests of Bach to malty patches of Lehár operetta. Her own preference, however, is for the deeply Germanic *lieder* of Hugo Wolf. A blond, gay-eyed woman, ornamental as a Viennese sweetmeat, Madame Schwarzkopf is the wife of Walter Legge, who founded—and rules as a waggish martinet—London's Philharmonia Orchestra. Often the Philharmonia's conductor is Herbert von Karajan, and together the Legges and von Karajan constitute a powerful triumvirate. To both men, Madame Schwarzkopf gives full marks. Of her husband, she said, "I had a white voice, and he put colour into it by teaching me to listen." Of von Karajan, "He has the balance between tension and relaxation." There is a proper reciprocity here, however; when asked to pose in diamonds, Madame Schwarzkopf said, with a hint of Cornelia and the Gracchi, "I have no diamonds, but I have an orchestra of one hundred men."

PEOPLE ARE TALKING ABOUT . . .
The quiet attempts to do more than get back to October's *status quo* in the Middle East. . . . The refreshing reverence for life in the occasionally flawed movie, *Albert Schweitzer*, produced and directed by Jerome Hill, photographed by Erica Anderson, and scored by Alec Wilder. . . . The wretchedness, overblown and blithering, of the NBC-TV program, "Tonight," which maunders across the country chaperoned by several columnists who apparently ought not to be out after dark. . . . *French for the Younger Set*, a bright blue record album for small, bright children; bouncy and interesting, it has replaced the pen of my aunt with a French poodle.

PEOPLE ARE TALKING ABOUT . . .
Dr. Bergen Evans, who manipulates a pleasant panel of celebrities on the TV program, "The Last Word," which manages to remain inconclusive, amusing, and rambling, without, luckily, any sense of the usual TV tension about time. . . . The French delight in the Romain Gary novel, *Les Racines du Ciel*, in which the symbolic point is the necessity for a certain margin of uselessness—in this case, the liberty of herds of wild elephants.

PEOPLE ARE TALKING ABOUT . . .
The Red Balloon, a movie brimming with charm and the kind of wonderful, witty fantasy that some people think so damaging to children, and others, just what the poor things need; it has exquisite colour, a Paris background, and a simple plot revolving around a little boy who finds an ideal balloon which becomes so devoted that it follows him around like Mary's little lamb. . . . Jotto, a new scrabbly kind of game for people with a reasonable knowledge of words. . . . *The Potting Shed*, Graham Greene's battering play about the tyranny of atheism and the problem of a miracle in an intellectual family where a murder could have been more easily handled; its heartbreak scene, that in which Frank Conroy as an old and somewhat sodden priest, after confessing his thirty years of lost faith, finds traces of it again.

PEOPLE ARE TALKING ABOUT . . .
The incalculable vocabulary of S. J. Perelman, some of whose essays are now fortunately collected under the title, *The Road to Miltown; or Under the Spreading Atrophy*, which gives away his scalding wit. . . . The low-keyed way in which thirty-four songs are sung with understanding and clear diction on the Verve record, *Ella Fitzgerald Sings the Rodgers and Hart Song Book*. . . . The educational wonders of the five-and-ten-cent stores where children come upon paleozoological farms with lizards and dinosaurs within a miniature cyclorama. . . . The smashing, enormous paintings by Hans Hofmann, whose palette is more controlled and more brilliant than ever, especially where he uses blocks of terrifying yellows and reds with calming greyed greens. . . . The stark drugstore sign: ULCER DEPT.



TRUDE RITTMANN (above) has composed dance music and sometimes incidental music for roughly thirty Broadway shows. Among them is *My Fair Lady*, for which she arranged, from the Frederick Loewe themes, such show-stopping dances as the triumphal "Get Me to the Church on Time." A smallish woman with a brisk, owlish warmth, Miss Rittmann works from the show's score, turning its characteristic motifs and music gags into dance music to order; the time allotted for this minor miracle is generally about six weeks a show. (The nerve-wracker: "Will I run dry while a body of thirty dancers lies idle on stage?") Her first Broadway show was *One Touch of Venus* with choreography by Agnes de Mille; then came *Billion Dollar Baby*, *Look, Ma, I'm Dancin'*, two *Peter Pans*—one for Jean Arthur, one for Mary Martin—and *The King and I*, for which she invented the playful, pointed score for "Small House of Uncle Thomas." For Broadway this job was bloodhounds and ice, but in Hollywood, for the movie, there was an all-gamelan orchestra, and, in Miss Rittmann's words, "a fantastic setup." Although she was once a concert pianist, Trude Rittmann says now, with satisfaction, "I belong very much to the backstage picture, and I like it that way."

MARTHA DAVIS (below) laughs her affable, chunky way through a cheery avalanche of songs at New York's Blue Angel, pounding artfully all the while a potent, rugged piano. Her husband, named Calvin Ponder but called, and billed as, "Spouse," feeds out an occasional straight line, grins briskly, and slaps his bull fiddle—all in response to his wife's imperial cue, "Spouse! Showmanship now."

DE MORGOLI





MAXEY JARMAN *left*

An impressive, relaxed man who, on principle, is never tired or worried, Maxey Jarman, whose base is Nashville, Tennessee, is Chairman of the Board of General Shoe, one of the three largest shoe companies in the world. Makers and sellers of shoes in every category and price, General Shoe owns some 550 stores under various names as well as owning, among others, Delman, Christian Dior Shoes, I. Miller, Whitehouse & Hardy, and Bonwit Teller. (It also owns Tiffany's but merely as an investment.)

To oversee this empire, Jarman works part of the week in Nashville, part in New York, flying both ways on scheduled airlines. At his New York office, white and mirrored, with one wall given over to new shoes displayed like books, his desk is completely empty, with even the telephone hidden. The company, listed on the New York Stock Exchange, partially belongs to the Jarman Foundation which was started, as was the company, by his father. In the elder Jarman's will, at this son's request, his share of his father's stock in the company was left to the Foundation. Ever since, its money has supported a variety of philanthropies, many of them Baptist, including some of the Billy Graham projects. A close friend of the Grahams, Jarman and his attractive wife travelled as members of the Graham group to Edinburgh several years ago.

Although easy in manner, Jarman charges straight along, always, as a business acquaintance said, makes first down. For pleasure, Jarman prefers travelling, reading, ordering from mail-order catalogues perpetual motion machines, and playing Baptist hymns on the piano. He gives "Just As I Am" a pretty good swing.

JOHN GALBREATH

An impressive, small, hurried man, obviously under pleasant tension, John W. Galbreath, whose base is Columbus, Ohio, is a unique real-estate specialist, a maker of package deals for big companies all over this country. They ask him to solve their real-estate problems. Sometimes the solution is the rehabilitation of a company town or the building of one from scratch. His fresh touch on such new taconite industry towns as Silver Bay, Minnesota, lay in building not only good houses, but also in providing good school buildings, playgrounds, and golf courses, for effective community life.

He solved another kind of problem by building a forty-five story, one-block-square skyscraper on 42nd Street in New York; he rented half the space to Socony Mobil Oil, the rest to other companies, retaining not only full ownership, but also offices for himself. Blond and beige, his New York office has a big empty desk; he has three other offices, one in Chicago, one in Columbus, and another in Pittsburgh where he is the president and principal owner of the baseball club, the Pirates. Most days he spends at least three hours in the air in either of his two private planes.

Interested in the improvement of the breed, he owns more than fifty fine lineage brood mares, some bought from the Aga Khan, at his Darby Dan Farms, and is half owner of Swaps. (His wife's horse, Summer Tan, won the Pimlico Special.) When someone told him that there is a rumour in New York that, because of its stainless steel exterior, the Socony building often sings in the wind, he said: "I hope it sings 'I Love You Truly.'"

FRANCES MCLAUGHLIN



American fashion arrival:

a new, briefer coat

COFFIN



Six pages of coat news beginning here – and stopping short of the skirt-hem. And that's the point. Besides being a mobile fashion unit for much of the weather, much of the year, a coat of this length can allow a skirt-length to grow a little – narrowly – without throwing a wardrobe out of line.

Left: Knee-length coat of navy-blue and white hound's-tooth checks, magnified. Part of the new-coat look: high-placed buttons, low collar line. By Ben Gershel, of British woollen, about $155. At Saks Fifth Avenue; Dayton's; Neiman-Marcus. Hat, by Dior-New York, also at Saks Fifth Avenue. Gucci calfskin bag. Bally shoes. The Cadillac? Turn the page to see its news.

Right: Knee-length coat in a country colour – white tweed, flecked with melon and greige – and that's a new way for town tweeds to look now. This, smart over a beige flannel skirt, or a platinum-grey one. By Zelinka-Matlick, of a honeysuckle wool tweed by Anglo, about $75. At Altman's; Woodward & Lothrop; Famous-Barr. Hat by Emme. Pigskin satchel from Gunther Jaeckel. The Dodge: the beauty you'll see again, on page 130.

News: the brighter, shorter coat; the brougham



Two cheers on the fashion scene: the appearance of the bright coat with automatic season-shift; the arrival of a new brougham of ravishing design that's a dream realized (Vogue showed it last year in its experimental stage). Besides bright colourings, new ideas for more-wearable coats are these: less length, more linear chic, comfortable new mid-weights that suit a whole travel-folder of climates. The coat below: geranium-pink basket-weave wool, with new receding hemline that clears the skirt by several inches. (The skirt, part of a black crêpe sheath that could be *any* season's fabric—wool, silk, linen.) Coat by Traina-Norell, at Henri Bendel; Nan Duskin; Frost Bros. Geranium-pink felt cloche, Emme. Gold and diamond jewels, Cartier. Delmanette shoes. Rosy-beige stockings by Mojud. The 1957 brougham, in black with brushed stainless steel top: pride of the Cadillac Eldorado family.

COFFIN





Bright-coat news tied in with chiffon, with jersey

Two more bright coats to wend their way, fashionably, through the next three seasons—recharged only by changes in what's worn beneath (could be nearly anything, from a black suit to a white sun dress). The car on both pages: an artful Dodge—the new longer, lower Custom Royal.

Opposite page: Full-length coat with a brilliant future: melon-coloured fleece, scarfed with a feature-length film of chiffon in the same appetizing shade. It's worn here with a tweed skirt and accessories in oatmeal beige. Coat by Originala, in Stroock wool, about $200, at Saks Fifth Avenue; J. P. Allen; L. S. Ayres. Jewels, S. G. Barnett. Coiffure, Mr. Kenneth of Lilly Daché; its polish, result of Alberto VO5 hair cream.

Right: Much coat-news here: the three-quarter length (another artful dodge—to the dropping hemline); the colour, bright cherry red; the fabric, worsted jersey with a needle-point texture. It tops a grey flannel skirt, as here, or a demi-long dress for late-day. By Ben Gershel, about $160, at Bonwit Teller; Neiman-Marcus; I. Magnin. White felt profile hat, Sally Victor.



COFFIN



The happiest suit—spring jersey

Easy way to be happy about a suit choice this spring: making jersey the fabric choice. It makes a suit that's as casual in its way as a T-shirt dress—and adds this ease besides: the pleasant knowledge that a jersey suit is fresh fashion news this year. Substance of the suit-news on these pages: quick jacket cuts, longer skirt lengths, the definitely *tailored* look of jersey now (it can handle any city suit situation, smartly). *Left:* Suit to take the nip out of the air, early spring days: bright red jersey. Notice its lightly-fitted cropped jacket, marked by a half-belt, the extra inch of skirt length (more skirt to show under the shorter spring coats?). Suit, by Brigance, for Fondé, of Jasco worsted jersey, $110. At Lord & Taylor; Marshall Field. Profile beret of white stitched felt, by Emme. *Right:* Spring suit of sky-blue jersey (good weather forecast) with the new spread of collar, and belt news in reverse: it buckles at the back; at the front, takes over two of the jacket's pearly buttons. Suit, by Brigance, for Fondé, of Sag-No-Mor worsted jersey, about $110: Lord & Taylor; Frederick & Nelson. White cloche, by Emme. *Far right:* Jersey suit capable of the new open-jacket suit look. (The silvery buttons are likely to keep their distance from the buttonholes, in fact.) More news in fresh amounts of white with navy blue—via white piqué at the collar and cuffs here. Suit, by Marquise, of worsted jersey, $160. At Altman's; Julius Garfinckel. Emme hat.









MRS. ALBERT D. LASKER, a gay and fascinated woman, divides her interests primarily between art and medicine. As head of the Lasker Foundation, she is one of the most distinguished, powerful, and hard-working promoters of medical research, especially in the field of cancer, heart, mental health, and arthritis. A former art dealer, she owns a famous collection. She is shown here in her pink and white and beige living room, feminine as a lace handkerchief, brilliant with highly lit paintings by Picasso, Van Gogh, Monet, and the ravishment of Renoir's geraniums (above). Each spring now 150,000 tulips, given by Mrs. Lasker, bloom on Park Avenue because, as she told the Parks' Commissioner, New York looks pretty from the air, but at street level, "like a woman without lipstick."

Opposite **MRS. VINCENT ASTOR,** an amusing, vital woman, divides her interests primarily between many good works and the circuit of the Astor houses which range from Maine to Arizona, with two of them notable for difficult croquet courts. She is deeply interested in First Aid for Hungary, and serves on the boards of Recording for the Blind and the Maternity Center, as well as the Vincent Astor Foundation. (She is also the decorator for the Astor-owned St. Regis Hotel.) Above her, in the photograph opposite, hangs a painting called "The Astor Family." She was Brooke Russell, the daughter of a Major General, the granddaughter of a Rear Admiral, and is the grandmother of enchanting three-year-old twins, whose photographs she keeps in pale-blue leather folders, marked "Brooke's Little Twigs."

RICHARD GOETZ

...ART DETECTIVE

By Richard Harris

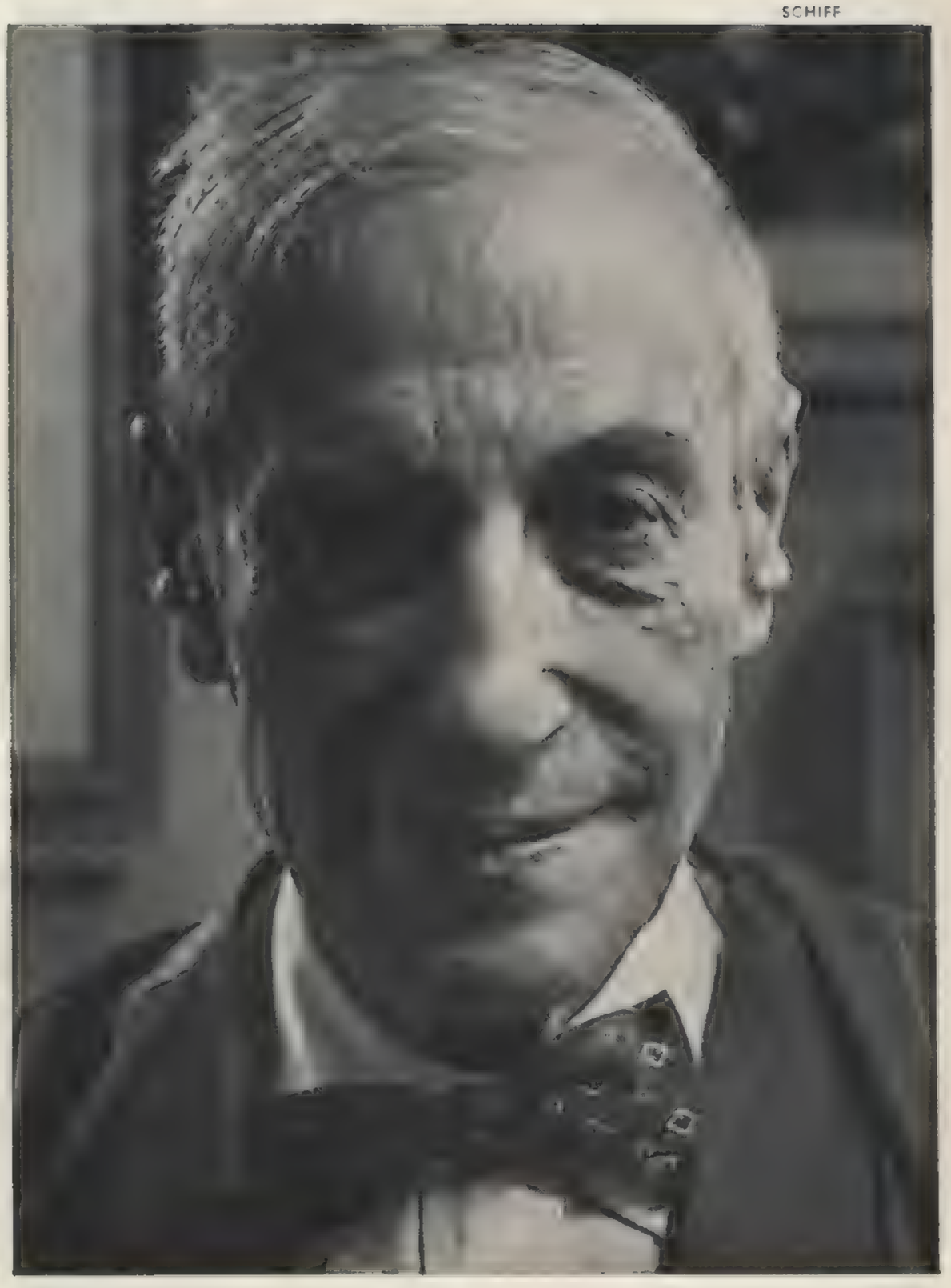


"THE MADMAN-KIDNAPPER," BY GÉRICAULT
(Springfield Museum of Fine Arts, Mass.)



"LUCRETIA AND TARQUINIUS," BY TINTORETTO
(The Art Institute of Chicago)

SCHIFF



RICHARD GOETZ, who found, and bought these paintings; sold some of them

Among the most celebrated paintings scattered across the world today in museums and private collections, three of the worthiest are Tintoretto's "Lucretia and Tarquinius," El Greco's "Landscape Near Toledo," and Seurat's "Le Chahut." These works, whose combined value exceeds half a million dollars, repose, respectively, in the Art Institute of Chicago; in a private collection in New York; and in the Kröller-Müller Collection in Otterlo, Holland; and they possess, along with some three hundred other classic and modern masterpieces, one feature in common: they were discovered and once owned by the late Richard Goetz, who, until his death in 1954 at the age of eighty, was recognized as the outstanding art detective of our time.

He was also regarded as far and away the most singular. "During his whole life, Goetz was *un original*," Daniel-Henry Kahnweiler, the dean of art dealers, observed recently. For the last fifteen years of his life, Goetz, a gaunt, slightly stooped old man with fine white hair and an ascetic El Greco face, occupied a shabby, two-and-a-half-room, fifth-floor walk-up apartment, situated on East Fifty-seventh Street, in the heart of New York City's art district. The place was furnished with a legless, seldom-made bed, two crumpled, fuchsia-coloured sofas, a card table, a folding metal chair, and a bookcase; it was littered with innumerable empty soup cans and whiskey bottles, along with some old shoes and a few leftover dinners; and it was hung with the remnants of two great collections—approximately a third of a million dollars' worth of paintings. There, arrayed in his only suit—a rumpled affair two or three sizes too large—Goetz spent hours absorbed in his pictures.

Holding that "what is great is always and everywhere great," he mixed schools and periods with abandon. On

one wall hung a nine-by-seven-foot scene of a fish market (merchandise painted by Snyders, mongers by Van Dyck), which he had picked up in a Brussels antique shop for a fraction of its $40,000 value. Next to this lurid piscatorial ensemble—oozing with silvery eels, red lobsters, sandy crabs, mounds of oysters and shrimp, and even a glazed-eyed seal—were, on one side, a cubist Picasso and a Tintoretto, and, on the other, a Manet and a Dürer. Across the room, hanging in a row, were Titian, El Greco, Pissarro, Delacroix, and Manet. Elsewhere were a couple of Courbets, several Géricaults, a Bassano, a Ribera, a Potter, and a Zurbarán. In the hallway were scores of photographs of other works he had formerly owned, including some by Daumier, Monet, Millet, Renoir, Seurat, Cézanne, Derain, Matisse, Rousseau, and Braque.



"LE CHAHUT," BY SEURAT
(Kröller-Müller Collection, Holland)



"PORTRAIT OF VIRGINIE ROUMY," BY MILLET
(Springfield Museum of Fine Arts, Mass.)



"LE CROTOY," BY SEURAT
(Edward G. Robinson Collection)



"PORTRAIT OF SAINT LOUIS," BY EL GRECO
(Courtesy of J. B. Neumann)

After getting up in the morning, Goetz commonly spent an hour or so exercising with a hundred-pound bar bell, to keep himself, as he expressed it, from becoming stupid, and then sat down in front of the fish market to a special breakfast. He had eaten the same meal—a concoction of oats, rice, milk, salt, and sugar—for fifty years, and not only credited it with his remarkable durability, but, like some superstitious primitive, refused to impart its secret recipe lest it thereby lose its efficacy. If that failed to pep him up, he tossed down a pony or two of whiskey, which, he often attested, never failed.

Convinced that "in this world one must be either a comedian or a brute," Goetz unswervingly played the former rôle. Not long before his death, a friend dropped by at Goetz's apartment and found him, trouserless, engaged in painting an intricate design on his thigh. "Goetz, what *is* this?" the man demanded. Goetz waved him away and went on, and after a few minutes, he got up and slipped on his pants. A large hole in them was matched precisely by a Glen-plaid patch, complete with a gravy stain, that he had painted on his leg. "Rembrandt could not have done it so well," he assured his visitor.

A couple of hours later, after repairing to a nearby *Brauhaus*, where he consumed a meal consisting of creamed herring, gravy soup, sauerkraut and spareribs, dumplings, salad, and pastry, washed down with half-a-dozen mugs of beer and topped off by as many stiff belts of schnapps, Goetz, revivified, returned with his friend to the apartment. As soon as the light was on, he resumed his trek from one painting to another. Finally he stopped and turned. "I must write the Metropolitan and tell them to serve schnapps at the entrance," he said. "It makes the pictures look so much better."

At around ten o'clock every morning, Goetz pocketed whatever cash he had on hand—anywhere from a few cents to fifty thousand dollars—and embarked on a tour of the city's museums and galleries. Like an aesthetic-minded Holmes, he pursued his quarry by studying the technique, putting himself in the place of the painter. Prowling from canvas to canvas, he scrutinized each one for perhaps the thousandth time until he had ferreted out the signal qualities that marked the artist whom he hoped to track down, sooner or later, in some out-of-the-way gallery or second-hand store. Other collectors invariably built their collections after first building substantial fortunes, but from the beginning Goetz's only assets were a tenacious attachment to art and unerring judgment. "Goetz had a fantastic eye and a phenomenal memory," Ernest Brummer, the Park Avenue dealer in antiquities, said not long ago. "His ability to detect and remember minute differences in brush strokes, chiaroscuro, and the most inconspicuous aspects of a style was incredible. In some areas—nineteenth-century French, for example—he was tops, better even than Berenson."

Although other dealers shared Brummer's admiration for Goetz's professional talents, none of them ever got quite used to him. One of them recounted recently, "Goetz wandered in here one day with his pants on backward and didn't even notice it. When I first got to know him many years ago in Paris, I said to myself, 'No, he isn't real! Somebody please put him back in Balzac!' Goetz lived an obsession. Life for him was nothing but paintings, paintings, paintings."

The son of a wealthy German textile manufacturer who heartily detested anything that smacked of culture, Goetz, with characteristic rebelliousness, began at twenty as a painter. Ten years later, he concluded that although he was undeniably a good one, he would never be great, and since, as he often proclaimed, "Greatness is all," he promptly gave it up. In the hope of getting his bearings and, perhaps, a new vocation, he left Aardenburg, a tiny Dutch village where he had been living and working, and set out for Paris. On the way, he stopped off briefly in Bruges, the lovely mediaeval Belgian city, which is one of Europe's principal storehouses for art treasures. Not the least of these were two canvases that he came upon in a cluttered junk shop and bought for a few francs. As he learned shortly afterward in Paris, one was the work of Dierik Bouts, the fifteenth-century Dutch landscapist, and the other of Lippo Memmi, the fourteenth-century Sienese master. "As you begin, so you end," Goetz remarked half a cen- *(Continued on page 176)*



Spring black

quiet new excitement

What makes black what it is this spring—namely, as delicious as an unexpected compliment—isn't only *when* it appears, but *how*. The how of the new spring black being: the weight of the fabric (even the wools on these pages are of the slip-through-a-ring variety); the amount of white involved; the ease coming in on either side of the waistband. The look itself? Delectably fresh, luxurious.

Left: Black crêpe shirt dress, with just about all the news one dress can handle: hemline notably southbound, sheathiness loosened at either side of a bright red belt. By Maurice Rentner; Du Pont rayon and Celanese acetate. $160. Saks Fifth Avenue; Harzfeld's; Frost Bros. Sally Victor's unbrimmed cloche: embroidered white organdie, lit from the underside with pale-blue satin. The opera pumps, by Hill & Dale.

Right: Open-jacket suit making its fashion point the freshest way: white chiffon blouse; spreading skirt. By Ben Zuckerman, of silk-and-wool tussah. The suit at Bergdorf Goodman; Marshall Field; I. Magnin. Full quota of white in tow: gloves; fake pearls by Hattie Carnegie (also at Bergdorf Goodman); straw hat by Sally Victor.

WILLIAM KLEIN





Quiet excitement—
the spring-black suit

Left: News, after the fact of black: the square little jacket you button at your own discretion (the either/or clause, provided by a white silk shirt); a skirt eased out in panels; and a wool that really might slip through a ring—several ounces of chiffon-weight serge. By Trigère, of Forstmann wool. De Pinna; Julius Garfinckel; Frost Bros. White straw hat with an upward brim, sideway slant: by Sally Victor. *Right:* Black suit, getting most of its whiteness via an enormous bow (this, attached to a white silk surah shirt that's news in itself). By Ben Zuckerman, of a linen-y silk. At Bonwit Teller; Nan Duskin; Sakowitz. Lucille alligator bag, also Bonwit Teller. Opera pumps by Customcraft. The hat—the kind that's tipped *for* you—Sally Victor's faille and satin cloche.

WILLIAM KLEIN

Quiet excitement—compliments of spring-black crêpe

Left: A dress that couldn't be more feminine—is. Black silk crêpe, shirred, pleated, and cuffed and collared with tiered white organdie. By Anna Miller. About $160. Henri Bendel; Hudson's. Ballibuntl cloche by Sally Victor. *Above:* The dress that might be the be-all and end-all of a woman's wardrobe this season (Mrs. Exeter's included): black crêpe, gathered into soft shirring. By Dorothy O'Hara, of Triplex fabric (Celanese acetate and Avisco rayon). $50. At Gunther Jaeckel; I. Magnin. White straw hat by Emme. *Right:* The new still-water excitement of black—cowled neckline; a skirt that's almost blowy. By Mollie Parnis, of silk crêpe. $100. Bergdorf Goodman; Hudson's; L. S. Ayres. Bienen-Davis bag, Bergdorf Goodman. Dominic Romano shoes. Sally Victor hat.







News in print—
on silk,
on paper*

*Two Vogue Patterns
made easy to follow:
they're marked with print
and perforations

Plans here for a dress and a dress and jacket
that make use of two current fashion communiqués:
the 1957 news of the black and white print;
the news of patterns easier to use
than ever before. (That's the aim
of printed *and* perforated guide-lines.)
Production schedule for these ought to be
a snap—particularly if the print's
a pretty, sprawly, all-over design that doesn't
demand exact matching at the seams.
Left: Black flowers blowing about a bed
of white silk surah that's marked
by a full skirt, a V-neck to pile with pearls.
Vogue Pattern S-4749, made here in a Pavillon fabric.
Right: To be made in dotted black silk shantung
(for instance) : a jacketed dress
with dipping neckline, shallow sleeves,
and the kind of brevity that's a look late-day,
all day as the weather warms. Vogue Pattern S-4750.
Back views, sizes, yardages on page 184.

VEVEAN



Fractional lengths in coats, capes

Coats, now lessened to a fraction of full-length, ¾ or ⅞. Capes, now cropped to jacket length, with skirts added to make them suits. On coats *and* capes: lower, widening collars. *Left:* A ⅞-length coat, brass-buttoned, beige, with wider, squared collar. It can show the nether inches of a grey flannel skirt, as here—or the demi-longueur of a black day dress. By Monte-Sano & Pruzan, of Lesur basket-woven Orlon and wool; about $265, at Saks Fifth Avenue; L. S. Ayres. Ronay suède bag, Saks Fifth Avenue. Cloche, Sally Victor. *Right:* The cape-suit, in red-and-white herringbone tweed that mixes to make pink. This cape has wide, petalled lapels, wraps like a half-cocoon over a narrow skirt. More news: a white silk chiffon blouse. Suit (of Rodier tweed) and blouse by Talmack; about $255, at Henri Bendel; Montaldo's; Joseph Magnin. Lederer bag. Felt hat, Emme. Jewels, Cartier. New lipstick for day: Germaine Monteil Romance Pink.

KAZAN

FRANCES MCLAUGHLIN



KAREN RADKAI

Silk
small-prints

New prints: small, neat, often suggesting, figuratively,
the texture of something they're not—as the four, here.
One is printed like damask; another is a cable-stitch print
that (with the help of a little myopia) looks knitted;
a third is tweed-patterned; the last, a fabrication of
speckled feathers. All answer a dozen needs—starting now.
Opposite page: Covered day-dress in damask-printed silk surah,
black and brown. By Ben Barrack, about $65, at Saks Fifth Avenue;
Julius Garfinckel; Neiman-Marcus. Linen helmet, Sally Victor.
Jewellery and satchel bag, also at Saks Fifth Avenue.
Above: Dress and cardigan of cable-stitch printed silk surah,
brown and white. By Anna Miller, about $245. Bergère bracelet;
all at Bergdorf Goodman. Costume, also at Giddings. Straw hat, Emme.
Above, right: Silk in tweed's clothing, navy blue and white.
Under the short jacket, a dress-top of navy-blue matte jersey.
By Hannah Troy; about $145, at Bonwit Teller; Montaldo's. Hat, Emme.
Right: An afternoon dress with soft, fringed bow; black and
white feather printed silk surah (by Yapré). By Pattullo-Jo Copeland;
about $200, at Saks Fifth Avenue; Frost Bros. Shantung hat, Emme.



News for 7-to-12s— edited by Vogue

On these and the next four pages—
new fresheners for seven-to-twelve wardrobes
that have begun to seem (to their owners, anyway),
about as stimulating as rice-pudding-for-lunch-again.
Here, to provide some raisins—
new clothes with a liberal helping of fashion news,
contained (as it should be, in Vogue's opinion),
in a basically classic recipe.
Where there are changes, they're in the direction
of more simplicity—not more fancy-ness;
more ease of maintenance—not more fuss.
First two examples, here: both, new versions of

The sailor dress

This page: Still a pleasant mystery—why a uniform
devised for Able Seamen should be
just about the most becoming thing a little girl
can put on; but there it is. And *here* it is—
freshly done in bright-red cotton (by Fuller)
that sails along with a mere whiff of ironing.
White piqué collar, edged in red.
By Cinderella; $5. At Best's. Capezio sandals.
Opposite page: A dress that takes to the water,
for two reasons: it's a sailor dress, and it
washes as easily as a T-shirt—in fact, it's made
of the same thing: knitted cotton. (Permathal
Everglaze knitted cotton, by Alamac.)
Blue-and-white striped collar, red edging;
elasticized, belted waist. $7, at Bonwit Teller.
Inlaid marble checker-table: Italian Marble Mart.
Both sailor dresses, also at Hudson's.

FRANCES MCLAUGHLIN



The T-shirt dress:

news for the 7-to-12s

Greatest invention since the baby sitter?
It could be the knitted cotton T-shirt—
adored by children because it's so easy to slip on,
by mothers (and nannies) because it's
so easy to Do Up. Now, the basic, marvellous
T-shirt concept's extended into dresses—
with all the comfort and charm of
their famous prototype, but with a new,
extended usefulness; a fashion-substance that
makes them eligible for school, after-school,
even (on occasion) occasions like
Sunday lunch. Here—three examples.
Far left: And here, it's entirely pretty
and seemly enough for that Sunday lunch
mentioned above. Navy-blue-and-white
checked knitted cotton (by Security)
with extra freshness—white cuffs, a wide
white bow at the neckline, of linen-y rayon.
$18. At Bonwit Teller.
Near left: Smart alone, or over a white
blouse—a jumper-dress in red, white, and black
hound's-tooth-checked knitted cotton,
nicely fitted. In Permathal Everglaze knitted
cotton by Alamac. $9, at Henri Bendel.
Right: Red-and-white pin stripes,
pearly buttons, round collar—among the charms
of a dress with this added charm: the ease
of a T-shirt. Ribbed, knitted cotton
(Permathal Everglaze by Alamac) that keeps its
firm, crisp look. $9, at Henri Bendel.
Dresses, both pages, also: Julius Garfinckel; Hudson's.

FRANCES MCLAUGHLIN





Jersey coat, jersey suits— more news for the 7-to-12s

First year for this—wool jersey appearing in a season-skipping coat, a brace of suits for 7-to-12s. (The wonderful, easy fashion of wool jersey was much too good to be marooned among the grownups!)
Left: Bright-red wool jersey coat that's practically a one-coat wardrobe. It's warm enough for coolish spring days (there's a Milium lining), light enough to be a summer travel coat (and treated to repel a light summer shower); simple enough in cut for school, pretty enough for parties.
All of which is lucky—because the owner's never going to want to take it off *anyway*.
By Bambury, in Security wool jersey; $30.
Straw hat by John Frederics. Both: Lord & Taylor.
Above: Among the bright aspects of this suit—three rows of gleaming brass buttons.
Others: the boxy jacket, pleated skirt; the fact that it's of navy-blue worsted jersey that resists wrinkling. By Bambury; $25.
White straw hat, navy-blue ribbons, by John Frederics. Suit and hat: Lord & Taylor.
Right: Fresh idea, fresh colour—the jersey suit in red. (Easy to keep fresh, too—it's Orlon-and-wool jersey, by Heller.) Double-breasted, brass-buttoned jacket; skirt, pleated all the way around. Suit ($30), and matching red jersey beret ($5), at Best's. White cotton gloves, both pages, by Wear-Right (see also page 175).
Coat, suits, and hats also at Hutzler's; Hudson's.

FRANCES MCLAUGHLIN







News in small figures

They're cut on a small scale, the clothes on these pages—and the same applies to the figures on the price tags. Suit, dresses, and a coat to take in any of them: all, in junior sizes, or thereabouts. *Left:* The coat that has the measure of all the fashions here: a bright wrapping of red jersey; white taffeta lining. Coat, of Sag-No-Mor worsted jersey, $55. Ingber Paisley bag. Both, at Lord & Taylor. Coat, also: Joseph Magnin. Life Stride shoes. For the dress, see below.





2

1. Cityside plaid, new grey-brown merger. Sheath dress of cotton-tweed (good season changer): pearly buttons, piqué collar. By Tailored Junior, $20. Betmar hat. Both, at Best's.
2. Skirt news—more of it. Spring dress by Lanz of blond wool (by Pacific Craft), $50. Dress and hat: Bonwit Teller.
3. Smart day-through-evening strategy—close-cropped jacket over a sleeveless sheath. Both, of black worsted-and-silk. By Jerry Greenwald, $55. Betmar hat. All: Bonwit Teller.
4. Built-in sunshine—sheath of pale-gold linen-y silk, smartly tapered. By Mam'selle, $40. Dress and hat, at Bonwit Teller.



3

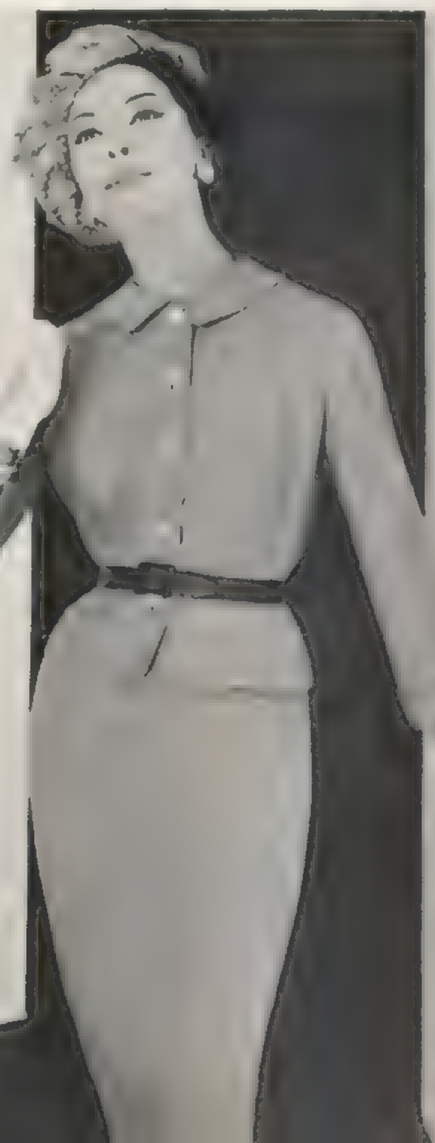


4

5. The dress under the coat: a silk surah shirtwaist in black and white checks, $50. Dachette hat. Both, Lord & Taylor.
6. Black silk shantung sheath, fit *and* fullness beautifully under control. The neckline, cuffed with white linen. By Junior Accent, $35. John Frederics Charmer hat. Both: Jay Thorpe.
7. Spring suit-news in seafoam green flannel, new jacket cut. Suit, of Einiger wool, $50; and hat: Franklin Simon.
8. The brass-buttoned navy-blue wool jersey jacket that's news now—here, over its own sleeveless red plaid sheath; $30. (The dress of M & W Thomas cotton.) Madcaps hat. Altman's.



6



7



8

GOSSIPY MEMO ON TRAVEL

A sporting holiday for the horse-minded, run by Swissair, squeezes a lot of horseflesh into seventeen days. Flying to Ireland on March 22 from New York, the first excitement is four days of hunting around Dublin. (One stays at the Russell Hotel.) Then, high point of the trip, one goes to Liverpool for the Grand National, the world's most dangerous steeplechase. Afterwards one goes to London, staying at Grosvenor House, visiting nearby breeding farms, then crosses the channel for steeplechase races at Auteuil and Enghien, staying at the Continental in Paris. The tour is conducted by Mr. Austin Brown, no mean steeplechase rider himself. All this for $866. Write The Clara Laughlin Travel Services, Inc., 667 Madison Avenue, New York 21, N. Y.

TRAVELLERS KNOW: *U.S. passports are now stamped "Not valid for travel to or in Egypt, Israel, Jordan, and Syria." . . . There is ample gasoline in Europe—for visitors, because of the need for the tourist trade. Sensitive types, who cringe at special privilege, can use the excellent motor coaches and trains, and still have a wonderful time.*

Just about every travel agent and transportation line has a student tour for sale. Packed into tourist class, "jammed into jeans," young people are whirled from one plumbing-less inn to another, seeing the world at a bargain price. Amid the confusing variety of experiments in living, youth hostels, study-while-you-travel, The Council on Student Travel is a useful clearing house. This nonprofit organization lists about forty approved affiliates offering young people interesting, educating journeys. One of the approved, for example, is the American Field Service. Its peacetime activity is arranging for hundreds of sixteen- to eighteen-year-olds to live with families in many countries during the summer, and for young foreigners to stay here with Americans and attend high school. Other Council-approved organizations run tours to such varied places as Hawaii, Germany, Japan, Italy, and West Africa and South America. In one plan (SITA World Travel, Inc.) students can get college credits on the run, studying under such auspices as Fordham, Dartmouth, and Columbia's Teachers College. There is also a foreign exchange plan for young farmers sponsored by our 4-H Clubs. The Council's part in all this is to arrange transportation, select the instructors for an educational program in transit, and provide the necessary library. Write The Council on Student Travel, 179 Broadway, New York 7, N. Y., for information.

Brazil is big, beautiful, and beginning. Sure of its rich future, it has a new and ripening architecture. Everyone is building—houses, skyscrapers, factories. Apparently, Brazilians leave their architects alone, allow them to design striking, original, and superb buildings. (Reinforced concrete is a passion with these men.)

The Brazilian airline, Varig, runs, from New York, a network to many cities spaced along the wild coast line. It goes, among other places, to Belém at the mouth of the Amazon. Here are the many-decked river steamers which paddle a thousand miles upstream to the old rubber centre, Manaus. (Belém's Grand Hotel is operated by the Intercontinental Hotels Corporation.) At Bahia, a name that means to many people simply Carmen Miranda, the views are delightful, since the city is placed high on a cliff overlooking the sea; there are more than three hundred flamboyant churches, vividly painted houses, and a feeling of languid living. There are charming pensiones *as well as the new Hotel Bahia. The two big cities, of course, are Rio de Janeiro and São Paulo, the latter mostly big business which has swept aside snivelling slums with great white skyscrapers, magnificently planned. Note: Varig arranges pocket-sized, pocket-priced trips.*

This year's tour of Italy's gardens takes off by boat on March 21 (or can be joined by air in Naples, March 31). Around Rome, Naples, Sicily, Florence, and the glorious lakes, Maggiore and Como, one visits gardens in formal patterns, gardens with splashing fountains and tumbling waterfalls, gardens among Roman ruins, gardens even in caves (the Latomies of the Capuchins). The tour, led by a landscape architect and sponsored by several horticultural societies, is still not likely to provide tips for one's own backyard, any more than the marble *palazzi* can inspire a do-it-yourself homeowner. The treat is the magnificence of it all. (Italy's gardens and their villas so enchanted Edith Wharton that she wrote *Italian Villas and Their Gardens.*) The price, depending on transatlantic transportation, starts at $1,280 for 47 days (about two weeks less by air) and includes a final week in France. Write to the Jean Berke Travel Service, Inc., 516 Fifth Avenue, New York 36, N. Y.

Cover of Vogue's 13th "Fashions in Living": At Dior's house in Paris ——————▶

Facing page: An affectionate proportioning of elegance and warmth marks the special triumph of Christian Dior's Paris house; the view here might be that of the first guest arriving for dinner. At the end of the *grand salon* is a great, light cone of flowers, rather like one of the bouquets seen in a Brueghel still life; beside it, one of several chairs covered in sepia velvet. Just beyond is the dining room, pale and stately, with oval-backed chairs covered in red. More about Dior's house, his household, and how he entertains starts on page 162.

HORST

VOGUE'S FASHIONS *in* LIVING



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Beautiful Holmes



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GOWN BY CEIL CHAPMAN

NEW EXCITEMENTS THAT KEEP A HOUSE AHEAD OF THE TIMES

First excitement: this spring's housecleaning might be the last in a long time—with no reflection on the housekeeper. The trend now—and it's even stronger than when Vogue noted it last September—toward new lightness, elegance, and luxury, is often carried out in new materials that need little (or no) maintenance. There's another excitement—and it may be the biggest of all: the emergence of a new eclecticism, a delight in drawing from all countries, styles, periods, and being dominated by none. All this: documented below, and on page 168.

WRITING ON THE WALL: Clearly written, the news of prints, of patterns, adding new excitement to walls—and a lovely revival of fabric as a wall covering; the fabric often a printed cotton, a linen, or a woven damask. In the January 15 issue, we showed a living room alternately walled with printed cotton and flush wood panelling (the wood interestingly textured), and there'll be more about fabric on walls in a forthcoming issue. Patterned walls, whether the pattern's supplied by fabric or wallpaper, are often combined, too, with *trompe-l'œil* woodwork—wallpaper columns, cornices, mouldings. Or, these can be added to plain walls to alter (for the better) a room's architecture. One owner of a too-high ceiling has "lowered" it by using wallpaper columns, shorter than ceiling height, at the four corners, the columns topped by Corinthian capitals and connected by an artificial cornice of grey wallpaper strips. (Conversely, a low ceiling could be "raised" by altering this device: use the columns, but omit the capitals and cornice, so the columns seem to soar into space.) In a completely patterned room, the baseboard can be painted a dark, contrasting colour. One enchanting scheme for a country house uses Woodson's anemone-printed wallpaper and matching curtains of unglazed chintz, in yellow, orange, and pink on white, with the baseboard painted black (the decorators here, Baldwin & Martin). A new, subtly-patterned wall covering, shown on page 168, has different shades and textures of pigment on a canvas backing, giving the effect of a weathered Italian plaster wall. (Unlike the original, though, it can be washed with ease.)

RISE OF THE FLOOR: More and more, floors are being treated as a sort of fifth wall—an integral part of a room's décor; there's new excitement in colour, in texture, in the luxury of pale floors, of thick, deeply-dimensioned carpets. Partly accountable for this: new floor-coverings that have made pale floors an attainable delight; new carpeting that's now available in "stock" colours so subtle and delicious they were, not long ago, a purely "custom" proposition, and in fibres (natural or man-made) looped, twisted, and carved to great depths. The new vinyl flooring shown on page 168 has the look of a translucent marble floor at a fraction of the weight, difficulty—and expense. Another vinyl tile (this, by Amtico) comes in almost a hundred colours which can be combined in marvellous patterns; it's also available in a marbleized effect with tiny metallic flecks—black or white, for example, with flecks of gilt. A new carpet called Flaire (by Archibald Holmes) is of thick, thick wool in luscious colours—some pale, some strong and rich; there's a delicate off-pink (called Persian Melon), a clear yellow, a vigorous olive green, a subtle brown. Inexpensive sculptured effects are possible with one of the new miracle fibres, Acrilan (see page 168), which has the added charm of being tough, springy, and easy to keep clean.

FURNITURE: LOW IN SCALE, HIGH IN NEWS. Among the excitements of new furniture—a much lower scale in dining (or game) tables. One attractive round walnut dining table only twenty-four inches high (almost cocktail-table height) has matching chairs whose upholstered seats are only thirteen inches off the floor—and a surprisingly comfortable arrangement it all is. Part of Heritage's "Cantonesian" group, it illustrates the strong Oriental influence Vogue has been charting for some time. Another attraction of this table: the centre insert of Formica that doesn't flinch at hot dishes. *(Continued on page 169)*



Georges, the chef

HORST



In the white dining room, dessert plates on a pale wood-and-marble console

THE PARIS HOUSEHOLD OF CHRISTIAN DIOR

The parties, the staff— with two menus and six recipes

As a child, Christian Dior often played near the Bois; now, by a doubling back on chance, he lives there, on the Boulevard Jules Sandeau, in an enchanting town house built about 1900, supposedly by a Russian grand duke for his mistress. (Its double-thickness doors, its quality of deliberate, enjoyed withdrawal may derive partly from the notion, if not the fact, of the dashing Muscovite's living romantically in exile.) Every detail of this house, as it is now, was carefully pondered by Dior. In the *grand salon*, shown on page 159, his hand is revealed in the compelling play of colour, the tactile fascination of the woods and fabrics. Hanging on the focal wall is a magnificent Braque nude. The great charm of the house, however, lies not only in the fact of immediate beauty, but in the instantly perceptible *ambiance* of a household well and happily managed, reflecting in a dozen simultaneous ways the point of view of the man who lives there.

Guests arriving at M. Dior's for luncheon or dinner gather in the *salon* or sometimes in a smaller sitting room, filled with engaging memorabilia, its walls covered in deep red velvet. Later, the guests move from these stimulating strong colours into the white dining room. There, where the table is covered with a white linen cloth, are several small conical bouquets like the large one in the *salon* (see page 159); for some parties the tops of the candelabra are unscrewed and replaced by masses of falling flowers. (Twice a week people come from the famous florist, Dedeban, to do the flowers, working in their own assigned pantry on the ground floor, and moving about the house in soft felt slippers so they will not scratch the floors.)

The service is formal; the china, Sèvres, or Vieux Paris, or perhaps Compagnie des Indes. And the food, chosen with care and obvious pleasure by Dior, is rich and memorable and handsomely presented; every dish



José, the butler, lights the candles before dinner; in the background, an exquisitely proportioned Louis XV stove

comes from the kitchen arranged to reveal its basic excellence first to the eye, and then the palate. After dinner, coffee is served in a small winter garden where the effect is at once French, Oriental, and slightly Whistler—pale floors, potted palms, and tobacco-brown chair covers. On special occasions, Dior may serve a *framboise* liqueur made from berries grown at his country place.

Controlling the precise mechanism behind all this is a staff of five: José, the butler; Marie, his wife, the parlour maid; Georges, the chef, and "la petite," his assistant; Richard, the footman. An *équipe formidable*, they work with the intuitive wisdom that goes, almost infallibly, with genuine liking for the head of the house. Actually, one of the few real complaints is Georges' protest that no stove has yet been made quite adequate for the range of ideas proposed by M. Dior. Georges shifts, with practised ease, from gas to electricity to a shiny electric broiler, but like all dedicated chefs, prefers to test heat on his own outstretched hand and not by a thermostat reading.

The following menus are among Dior's favourites; the recipes (indicated by asterisks) came from his chef.

Luncheon

BROCHETTES COQUILLES SAINT-JACQUES*
AIGUILLETTES DE BŒUF EN DAUBE*
POMMES DE TERRE FONDANTES
ENDIVES BRAISÉES À L'ARMAGNAC
FROMAGES
GLACE À LA POIRE*

Dinner

HUÎTRES AU XÉRÈS*
ÉPAULE DE MOUTON FARCIE AUX TRUFFES*
GARNITURE FONDS D'ARTICHAUTS
CHAMPIGNONS GRILLÉS
RIZ À L'AMÉRICAINE
SALADE
FROMAGES
TARTE À L'ORANGE*

For recipes, see page 181.

A DECORATOR DECORATES FOR HIMSELF

The New York apartment of the American decorator, Michael Greer





In midtown Manhattan: an Italian *terrazza*, four stories above an eighteenth-century garden.

Some of the charm of this duplex apartment came with the lease: a terrace (photographed at left), tall ceilings, and the wide pine floor boards found in many of the early brownstones. And, although it is in midtown Manhattan, there is a view: the apartment, in the Turtle Bay section of New York, overlooks a block-square park of landscaped gardens. Out of these assets, and the inevitable shortcomings—in this case, inadequate closets, poorly planned room divisions—Michael Greer, A.I.D., and his associate, Donald Hess, have accomplished this: a small city apartment that manages the delicate, rather formal charm of an eighteenth-century Italian country house in the space of only four major rooms. The largest of these, photographed above, was originally several rooms—all tiny, most of them dark. It's now a forty-foot sitting room, in which Mr. Greer has built three ceiling-high



KERTÉSZ

Mr. Greer's forty-foot sitting room revised by the addition of arches, the subtraction of walls

arches that hide a pair of massive corner beams and provide an almost separate dining room, without obstructing any of the daylight that comes through the terrace doors. What gives these rooms much of their quality is the decorating principle that Mr. Greer has used throughout; and that: an extremely well-tempered eclecticism. Periods are mingled freely—but not too freely. In the sitting room above, for example, two marble-topped benches (pressed into table service, here) are Italian Directoire and Louis XVI. Grouped around them: a pair of Louis XVI cane-backed chairs, cushioned in green leather, and a sofa that was once a banquette, upholstered in an old-gold damask. Under the benches: an antique Samarkand rug. Across the room, a painted Directoire breakfront stands alongside a Louis XVI trumeau mirror which, in turn, hangs above an Italian console. Against the piano wall, a three-panelled screen is sheathed in an Empire wallpaper of olive green flock, with *grisaille* figures. Just beyond the sitting room—and grazed by treetops—a terrace that might be two centuries and several thousand miles away from the centre of a modern city. Faced by the pastel plaster façades of the houses opposite, and looking out over fountains and statuary, and the colonnaded loggias in the garden below, it is like an enchanting little *terrazza* in an Italian courtyard. Here, Mr. Greer has used furnishings that are simple, practical, and completely in keeping: a Directoire tent of striped canvas, hung with wooden tassels; terra-cotta tile flooring; an eighteenth-century English fountain made of lead; a marble-topped wrought-iron dining table; and French Directoire wrought-iron chairs upholstered in black patent leather.

The bedroom—by day, an extra sitting room. In it, cool greys, beiges, fruitwoods

A 12-foot room—an abridged library now



A DECORATOR'S APARTMENT *continued*

This page, above: In the bedroom, above one of two fruitwood Directoire beds, three Johannes Schiefer paintings hang on pale chamois-coloured walls. At the windows, Roman shades and coppery silk draperies are bracketed by simulated columns of beige and charcoal striped taffeta. The floors in this room, unlike those elsewhere in the apartment (which are highly polished and, for the most part, left bare), are almost entirely covered. The coverage: wool carpeting, cut into thirty-inch squares (almost invisible here) of beige and grey, and margined with a darker grey stripe.

This page, right: Mr. Greer's solution to the bedroom's no-closet problem: a staggered wall of built-in cupboards, with double racks, plenty of drawer space below.

This page, left: The book room—small, warm, inviting. In it, a Biedermeier love seat, a Louis XVI Aubusson, a cocktail table based on an old Regency garden bench, and some prizes from Mr. Greer's collection of tôle—a bright red chandelier and sconces, a blue and gold lamp.

One tract of bedroom wall: now a clothes cupboard

Sitting room, stairway side—the latter revised and made circular



The stairway as it looked before its beauty treatment.

This page, above: Another view of the sitting room, with fireplace and a modern French flower painting reflected in the trumeau mirror over the sofa. Beyond the Directoire love seat, a door leading to the kitchen.
This page, left: The stairway as it was originally: an old attic stairwell with a narrow, uneven window. The latter, sealed off by a curved, niched wall, now houses an eighteenth-century terra-cotta statue.
This page, right: On the left wall of the dining area: a Rodin water colour that motivated the colour scheme of the entire sitting room—shades of champagne, gold, olive green, and terra cotta. The serving table beneath, actually an old French campaign table, is flanked by two velvet-covered Directoire benches. The dining table—covered, here, with a champagne-coloured cloth and natural linen napkins, and set with Creil plates of blue-green, ivory, and yellow with black—is Italian Directoire with a marble top, pedestal base (to seat six or eight around it, Mr. Greer adds a plywood top).

Beyond the sitting-room arches: a dining strip



KERTÈSZ

4 NEW DECORATING EXCITEMENTS

Left, above: How to dwell in marble halls—without the marble: new translucent vinyl tile called "Pompeiian," by Robbins, has the colour, veining, elegance of marble, yet it's light, practical, and resilient. How it's done: imprisoning streaks and swirls of pigment between layers of clear vinyl. Tiles are ⅛″ thick, range from 9″ square to 36″ square. In many colours (here, shades of white, beige), at floor-covering dealers'. Price, under $1.50 the square foot. *Directly above:* Three views of a chair that's news from any angle; it has the news of leather, of polished metal, in a new shape. A sling of glove-textured leather (here, black) is suspended, securely, from a three-legged frame of chrome-finished steel. $385; Laverne Originals. *Right, above:* The look of an old Italian plaster wall—weathered, flaking, in soft, faded colours—is achieved by a new wall covering called "Patina," itself sturdy, washable, and unfading. Many colours and textures of pigment, bits of crystal and mica, are applied to a canvas backing. In 48″ rolls, various colours (here, off-whites); about $1.50 sq. ft. Laverne Originals. *Directly right:* New kind of sculpture—in a carpet, its looped pile done in different lengths to give a luxuriously thick, sculptured look. Called "Laramie," it's made of Chemstrand's Acrilan fibre, which is soil-resistant, fire-retardent, and can be spot-cleaned; adding to the softness, its latex backing. Off-white (here), or colours; about $15 a yard. By Cabin Crafts.

GRIGSBY

DECORATING NEWS

(Continued from page 161)

One of the major excitements of this year's furniture is the wood itself—carefully finished to bring out the grain, finely-worked (often, in a revival of old parquetry techniques), oil-rubbed to protect and give a lovely glow. The Baker Furniture Company has used American walnut for a new group called "One World" (ready in April), in which the walnut's natural grain is so perfectly followed on the front, sides, and top of low commodes and chests (many, low enough to sit on), that the pieces seem to be wrapped in smoothly-fitting grained jackets. Many of the tables in this group have tops inlaid with diamond-shaped pieces of opposing grain, in the great parquetry tradition. In the finishing, the walnut is "scrubbed"—which means that the raw wood is hand-rubbed repeatedly with oil to bring out the grain, undarkened by varnish or shellac.

Milo Baughman often uses two woods, of different grains and textures—teak and walnut is a favourite combination—sometimes adding one or more other elements: caning doors (on several handsome chests, servers, and the like), marble tops, ebony pulls, and slender black iron legs (which give the pieces a light, "floating" look). A man's high chest has doors of blond caning, alternating drawers of teak and walnut, black iron legs, and a travertine top—all light-looking, all substantial and beautifully-made. Baughman has contributed, too, to the revival of the canopied and four-poster bed; his canopied bed is perhaps the simplest and most architectural one around. Made of oil-rubbed walnut with delicate strippings of dark teak, it has a high headboard (almost as high as the bed is long), with a canopy that is simply a narrow extension at the top. (All, from Arch Gordon.)

More furniture news: The return of stacked cushions (hastened, perhaps, by the new low scale in furniture—or, by the charms of television). A three-tiered stack of cushions, tasselled and bound in braid, is built over a wooden bench for firmness; the bench can be propelled by small invisible wheels. (This, by David Wider.) Arch Gordon makes a square, walnut-framed footstool with a detachable cushion on top and tiny casters for mobility. A set of three square, hinged cushions (by Dunbar) can be sat on in triplicate, spread out like a mat, or folded so that two form a seat while the third forms a back. They're covered in glove leather, in almost any colour you care to name—or, more excitingly, a different colour for each cushion. Glove leather turns up, too, as a colour accent in a room decorated by John Wisner—and covering, of all things, a table. In this room, which is done in yellow and white, a simple long table (like a Chinese altar table) is covered in lacquer-red glove leather.

News in brief: Shells, in every form (even last-summer's clamshell) are so decorative that many drawing rooms now look like a conchologist's hideout; latest addition to all this, the delicious shell-shaped plates in unglazed white bisque, by Wedgwood—especially effective when they're used with a few pieces of unglazed black basalt.

Wax flowers, now in fresh-looking spring arrangements. Helen Cole makes wonderful little spring gardens using pink or white hyacinths, blue sedums, planted in round or square baskets; or an arrangement of white or parrot tulips in a basket with blue sedums, green grass.

Lamp tables—the excellent arrangement of a little table built around a floor lamp, now happily returning. There are tôle reproductions of old French ones, many traditional ones of wood, and some handsome modern lamp tables; one, by David Wider, is of ebony-finished teak with brass fittings, a white silk shade.

Industrial fabrics—the sturdy, easily-cleaned "transportation cloths" used in airplanes and automobile upholstery—now appearing in colours and weaves that wouldn't look out of place in the most elegant drawing room (and it isn't the first time that a decorating trend has stemmed from an industrial use). The fabrics are fine-grained, power-loomed, and flat in texture, but not a bit slippery; generally, they're a combination of nylon and one or more other fibres. Several designers now are cross-weaving them for greater richness of colour. Boris Kroll has some splendid versions—some in brilliant Oriental colours, some in very subtle combinations of colour (white, taupe, and black, for example). A group called "Catalyst," by Isabel Scott, combines nylon and Saran, in cross-woven colours.

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POLO IN GILGIT

By Christopher Rand

EDITOR'S NOTE: *Christopher Rand, who is the son of the American portraitist, Ellen Emmet Rand, began his long-term entrancement with Asia while working there with the U.S. Office of War Information during World War II. His book,* A Nostalgia for Camels, *will be published by the Atlantic Monthly Press.*

As a boy I often saw polo played in New York State and New England, I knew we had gotten it from the British, and I had a vague idea that they in turn had brought it from India. I had a picture in my mind of Asian noblemen, bearded and turbaned, galloping about with graceful mallets in a classical way, but I could be no more specific till just recently when I visited Gilgit, a small principality in the Central Asian mountains, under the sway of Pakistan. Gilgit is one of polo's early homes, and it is still going strong there.

Gilgit lies in a sharp valley among the world's highest mountains. The Himalayas and the Karakoram Range overlook it. A main caravan route from Chinese Turkestan to British India used to go through it, crawling along the deep gorges and over the high passes when weather allowed, but this traffic has been stopped by the Iron Curtain, and Gilgit is now supplied by DC-3s in the hands of intrepid Pakistani pilots. I had come there in one of these and had found the trip rather like the game of polo itself, for we had darted hither and thither in the handy little plane, dodging the puffy storms—now white, now black—that hung about the mountaintops. The mountains themselves had been full of grandeur, lonely and snow-capped, and we had almost brushed the side of Nanga Parbat, one of the world's highest. Then after an hour we had plummeted down on Gilgit, and I had been taken to stay with the Political Agent, or P.A., the latest in a succession of British and Pakistani officials who had ruled these mountains since Victorian days. The P.A.'s house was set in a lovely British-and-Moslem garden, the marigolds being especially brilliant then, in October. The house looked down on the valley from part way up the slope, and the sound of rushing water was never absent. Inside it were hung the skulls and nobly curling horns of many ibex, markhor, and *ovis poli*, and once while I was reading in the living room a tame chukar, or grey mountain partridge, hopped in and joined me.

The P.A. told me of the polo that was played in nearly every hamlet of the valleys round about, and when I expressed interest he said he would have a game laid on for me. The next afternoon at 3:30 I was called for by Lieutenant Zahuri Malik of the Gilgit Scouts, the garrison of the region, which is drawn from local men but led by regular officers of the Pakistan army. Lieutenant Malik was a young man, tall, dark, and handsome, with a dark moustache and excellent manners. Before leaving the P.A.'s house we had a cup of tea, during which we discussed the heads and horns on the wall above us. Lieutenant Malik confessed to being a keen hunter. He said that the *ovis poli* was hard to get now, because its range was mainly in the Pamirs, in Russia and Communist China, but that a brother of the Shah of Iran had shot one or two last year on a trip to this region.

After a spell of such talk we rose, went out to the Lieutenant's jeep, and were driven a short distance down to the valley floor, where the polo field stood in an enclosure. We entered this, dismounted from the jeep, and were taken at once to a raised platform, or grandstand, of masonry, screened by chicken wire and with a front row of low armchairs set on a huge Turkestan rug in pinks, reds, blacks, greys, and chartreuse tones. The field, long and narrow, lay before us, and along its other side—at a distance of but thirty yards, I found out later—ran a mud-plastered stone wall, on which sat a number of the Gilgit Scouts, in white after-parade dress uniforms. Behind them stood a few willows, and then behind these—across the Gilgit River, which we could not see, rose a great sheer

ridge, or cliff, of brown rock and detritus, without a speck of green. This was the scene's whole backdrop, the sky itself beginning high above like a ceiling.

A five-piece local band sat with the Scouts on the wall across the way—two drummers and three men with horns like clarinets—and they played a wailing, throbbing tune as we sat down. They kept on playing, and soon four men of the Scouts got down from the wall, crossed the field toward us, saluted smartly, and began a dance. They wore long white shirts over full white pantaloons, and on their heads were flat hats of woollen homespun, suggesting that of Henry VIII in Holbein's portrait. They did a special dance of the mountains, mincing along for a few steps and then leaping high in the air, all four of them together, and they continued this through most of a large circle on the turf. Then the music changed. "This is another phase," Lieutenant Malik said. The dancers began moving slowly along the ground, their feet propelling them, of course, but their bodies stiff, as if on wheels—their arms outstretched and stiff, too, but their hands making quick, rhythmic movements as the music throbbed and wailed.

The music quickened and the dancers went into a shimmy; then stopped, were applauded, and climbed back on the wall. As they did so, the players on their ponies rode in before us, the ball was thrown to them, and the game began. There were four men on a side—Red and White. They milled about a moment on the turf, which was a deadish green, like a Westchester lawn in March, and then a Red player got the ball away and started down the long field, dribbling it awhile, then missing it, but followed by another Red who knocked it through the goal posts. They all paused awhile down there, and then the ball was returned to play in what I learned was the manner of the region. The Red player who had made the goal came galloping up the field with the ball in his right, or mallet, hand—the reins were in his left. He galloped toward us, the others following fast, and when he reached the centre, directly to our front, he tossed the ball and hit it with his mallet, sending a graceful fly—a lob, or Texas leaguer—down the field ahead. "It requires a bit of skill, you see," Lieutenant Malik said, "to hit the ball while running." The players swept on down the field, and another goal was made by Red there, the man who had scored it galloping past us again, but missing his fly this time.

The music kept up all the while, the melody rising and falling, the drums thudding and rattling. The game went back and forth—without much crosswise action—and I saw that this was decreed by the field's narrowness. Its length was easily six times its width, I guessed, and later I found the measurements were 220 yards by thirty. So the play was rather one-dimensioned, as if in a hallway. The ground was not too smooth, though, and often the ball would settle in a hole or stop some other way, and cause a melee. This could be vigorous. "It is very rough polo, you see," Lieutenant Malik said. Crossing before another man's pony—considered a dangerous foul in America, as I recall—was allowed, and so was hooking an opponent's mallet with your own as he was about to hit the ball.

These things made for informality, and also for a slower pace than in America; which seemed just as well, indeed, for each player, as Lieutenant Malik explained, used the same pony through the game—for two halves, that is, of thirty minutes each. The ponies looked small—perhaps thirteen hands, sturdy, and quick at turning rather than fast on the straightaway. There was one grey, one chestnut, and one buckskin, and the others were black or dark brown. Their manes were long and flowing. They had bright rugs under their saddles, and their martingales were of black or bright red cloth. Two of the players wore pith helmets, but the others were bareheaded—black-haired to a man, and often with big black moustaches. One, a tall man and a wild rider, had a greying beard as well. His pony seemed to run away at times, and he would then reach down with a long arm and seize its bit to turn it.

One player was an officer—a Captain Ayub from down on the plains, Lieutenant Malik said—but the others were from Gilgit and the nearby valleys; one was a shopkeeper, one the inspector of police, and the others, men of the Scouts. Those valleys bred rugged men, I had often heard, and the men of Hunza, a few score miles from Gilgit, had been called the healthiest in the world, prodigious at running up cliffs and wading icy torrents. Wherever polo existed in those valleys, it was firm-

(Continued on page 172)



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POLO IN GILGIT

(Continued from page 171)

ly rooted in the people's life. Lieutenant Malik pointed out that little boys in Gilgit prepared for it by playing hockey with home-made sticks, and I saw them carrying these around while I was there—light branches, twigs almost, cut from saplings, with blocks of trunk, an inch or so thick, left on for heads.

The game went on, seesawing up and down the field, or stopping for a scrimmage. The ponies lathered up, then looked merely soggy, and as the half neared its end they slowed down noticeably. The Reds had the upper hand—largely, I gathered, by virtue of the man on the buckskin pony, who had an especially huge black moustache and who kept getting the ball away and pushing it vigorously down the field, leaning far out of his saddle to hit it as it bounced on the rough ground. The Reds led by five goals to two at the half. Then a horn blew, and the players left the field for ten minutes' rest.

During the game, I had been aware of some bagpipers and drummers of the Scouts sitting near us in the stand, smartly uniformed in white with touches of plaid. Now they marched onto the field, about twenty strong, with an animal that turned out to be a young markhor. It was big and mouse-brown in colour, looking like an antelope but heavier. Its horns, not yet a foot long, went up from its head like prongs, but twisting slightly. Lieutenant Malik said it was a year old. "You see his horns," he said. "Every year they will take a turn, and they will grow up to fifty-six, sixty inches." I recalled that the markhor horns in the P.A.'s house had gone straight up that way, twisting or spiralling.

The ridge in the scene before us was the colour of the markhor, but colder looking. The willows seen against its foot were a dull green. Then beneath and between them was an expanse of the ripe upper parts of corn, the stalks hidden by the mud-faced wall on the field's far side. This was a paler, greyer brown than the ridge. Then came the deadish turf. The scene was not brilliant because the sun had long set behind a snow-capped mountain to our rear.

The markhor was tame and marched along independently in stately fashion. The pipes and drums paraded back and forth on the field, sometimes passing through themselves, playing their stirring music, and led by a trim drum major. The markhor stalked now ahead of them, now in the midst of them. It looked and acted like a creature from heraldry. Once, when the pipes were playing "The British Grenadiers," it slowed down and got in the way, but a piper kneed it smartly, if unobtrusively, in the rump, and it moved on faster.

This spectacle withdrew in time, and the game began again, the local music resuming. I was catching on better to the play. It derived its lengthwise movement from other things, I saw now, besides the field's narrowness. After a goal, the ball inevitably began moving lengthwise because the scorer—a Red, let us say—galloped down the field with it in his hand and hit his lob. After that he and the other Reds would try to keep it going in the same direction, through the goal. Even if they failed, though, the Whites might continue on the same course, but trying to knock the ball out of bounds beside the goal. Then an attendant would throw it back into play from that spot, giving it a start in the direction the Whites desired; and meanwhile they would have got set and would try to keep it going back down the whole 220 yards.

A player could reverse the game with a backhand stroke, of course, but this rarely led to much because his teammates would be galloping in his own direction, not ready to receive his pass—they couldn't really be deployed on the flanks, which I believe is the style in Western polo. A determined player, with breaks, could dribble the ball through a U-turn in midfield, and several times the big-moustached man on the buckskin pony did this. But he had to begin from nearly a standstill, and he needed many short strokes to get it turned in those close quarters. His breaks sometimes came, incidentally, through the ball's bouncing off the mud-faced wall. This wall surrounded the field entirely, and was a main feature of the game.

Once the big-moustached man tried to catch the ball and run with it, leaning far out of his sad-

dle to pick it up, and once Captain Ayub did the same, but neither succeeded. This was quite legal, Lieutenant Malik said. But a player with the ball in hand could be tackled by the other team, he added, and even pulled off his horse. The only way to escape if tackled was to throw the ball to a teammate.

The game was casual as we sat and watched it, the music playing all the while. It seemed a pick-up, neighbourly affair, and the presence of the markhor and bagpipes did not change this. On the contrary, while we sat there the markhor came up behind us and began nibbling at a canvas chair. It pulled this over and then left. The game went on. The clarinets wailed and the drums thudded or tocked. The Reds definitely had the edge. They led nine to five and then ten to five—nine was a winning score, Lieutenant Malik said, but they were playing out their hour anyway. The ponies grew tired and slowed down. The day dimmed, and a mountain mist began blowing onto the scene. Then the horn sounded, the players left, and Lieutenant Malik took me back to the P.A.'s house in his jeep.

Later that day, I got involved in a rug transaction, and a bystander to this, who spoke English, remarked that he had played polo till a few years earlier, when he had fallen, suffered a concussion, and stopped on doctor's orders. He came from Hunza, he said, and I asked him how many people played in Hunza and in Gilgit. "Oh, everybody," he answered in surprise. "Everybody who can spare the time. It is the hobby." He told me that every player had his own pony, trained to his ways; that these were never used as pack-ponies in caravans; and that they spent the summer out at grass, the game being played only in the cooler months.

Later still, that evening, I read a typed copy, lent me by the P.A., of an article an Englishman had written, in 1875, on the polo of this region. I didn't learn the writer's name, but I dare say he had been a P.A. himself—he knew the mountains well, anyway. He began by describing how fully polo was their national game, played by rich and poor alike. Then he touched on its history—sketchily, he admitted—saying that polo had been played in Constantinople in the twelfth century, and in India by the courtiers of the Mogul Empire in the sixteenth century. Then it had died out there and did not turn up in India again for two hundred years. In the eighteenth century polo came into Manipur near Burma, where the British had later picked it up.

The old English writer was partisan to the mountaineers, if to anyone, in his article. He noted several things British players could learn from them about stickwork and horsemanship. He spoke well of hooking, as practised in the mountains. "But I can not recommend it for Englishmen," he added, "their tempers will not stand the interruption and consequent vexation." He was full of good pointers; he devoted five hundred words, at least, to descriptions of mallet-heads that had been found useful in the mountains. His next-to-last paragraph was a pat on the back for polo and a hope that it would do well in England ("that it is a game worth keeping up I feel strongly"). Then he entered the homestretch. "Lastly," he said, "I must try to efface an impression that has got abroad, that polo is a cause of cruelty to the ponies. It can only be so if racing be cruel to race horses and hunting to hunters. The truth is that the game brings out a horse's capabilities, exercises his faculties, and so makes him fulfill the object of his life, in the highest degree. . . ."

The article maintained this note a bit longer, then stopped. And with all doubts thus laid, as we know, polo took root in England and soon spread to the New World, giving rise even to indoor polo, which in some ways—the constricted space, the bouncing off sidewalls, and the need for ponies handy rather than fast—seems more like the old mountain game than the flat lands one. And there they all are today.

I laid the article down and went to bed, and the next morning I rose early, boarded a plane and flew away from Gilgit, looking down on gorges that seemed too narrow for bowling alleys even. We dodged some storms, too, banking neatly to right and left, and I mused once more how like the polo pony is the DC-3. Then in time we broke out and descended onto the Punjab plain, which is flat right to the horizon. Indeed you could roll a polo ball from where we landed to the Arabian Sea, seven hundred miles away.



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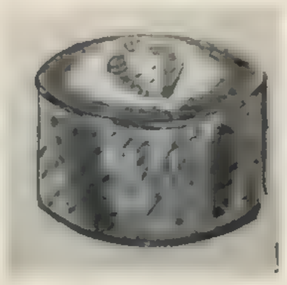
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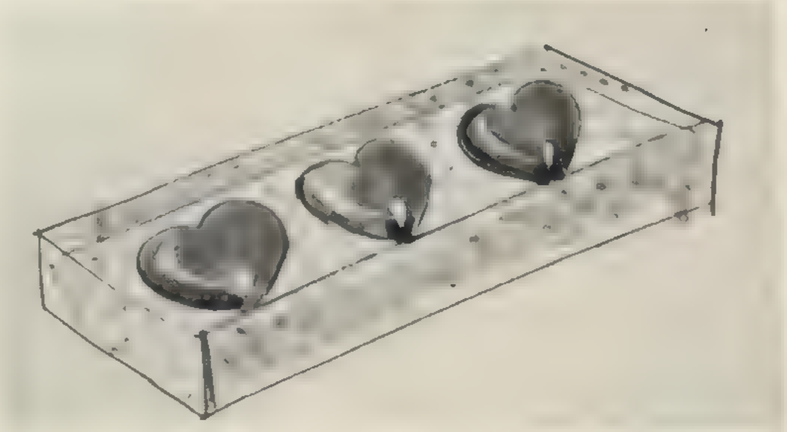
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Left: Lightly scented Fairy Princess bath powder, and the puff to pat it on with. By Coty. $1.25*.





Above: More friendly persuasion re back-of-ears, et cetera: three heart-shaped cakes of Fairy Princess soap. By Coty, $1.

Right: A pink and white bath mitt, filled with Fairy Princess powder. By Coty, $1.25*.





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Right: A white knitted cotton sweater, light enough to slip under the jersey suits on pages 154-155. By Regal, $4. At Lord & Taylor.



Left: Two things she can't learn about too soon: i.e., white cotton gloves—the kind that button neatly at the wrist. By Wear-Right. $2.25. Lord & Taylor.



Right: The *other* gloves to commit to young fashion memories: knitted cotton (stretch nylon has been added to these for snug fit). By Hansen, $2. At Bloomingdale's.



Left: Nice change-off from the jackets on pages 154-155, a bulky white wool sweater, buttoned in brass. By Regal, $7. Lord & Taylor.



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ART DETECTIVE

(Continued from page 137)

tury later. "I was not a master, but I have lived with those who were."

In Paris, Goetz settled in a studio above the Café du Dôme, the renowned Bohemian hangout of Montparnasse. Though no longer an artist, when it came to leading the life of one, he vied with the best. A man of prodigious appetite and capacity for food and drink, Goetz soon became a legendary figure in the *quartier*. He also became a close friend, benefactor, and steady customer of such fellow denizens as Picasso, Braque, Matisse, Rousseau, and Derain. Subsisting on the meagre twenty-franc-a-month allowance that his father grudgingly sent him, plus the return from an occasional sale of one of the paintings, he proceeded to build up his collection from its small but secure beginnings. Within a decade, he owned more than two hundred notable works. However, he was soon to lose them all. When the first World War broke out, Goetz was still a German citizen and had to flee France or be interned. He got out successfully, but at the agonizing sacrifice of leaving behind his collection, which the French immediately impounded.

Once back home, Goetz was drafted into the German Army, where he spent four inglorious years as a supply clerk. At the end of these, when the Allies opened their final attack in Flanders, shortly before the Armistice, the Germans thereabouts retreated to a man. The one man who did not was Corporal Goetz. Disobeying orders, he stayed behind and, commandeering men and trucks at gun point, he managed, despite the Allies' blistering artillery fire, to evacuate the incalculable treasures contained in the museums at Douai, Lille, and Valenciennes to Belgium by barge.

For the remainder of his days, Goetz considered this feat his *raison d'être*. The French authorities, however, were unaware of the episode, and shortly after Goetz returned to Paris, they put up his collection for auction as part payment against the German war indemnity. The foremost, though at that time the least appreciated, of its contents were four Seurats: "Nu aux Cheveux Jaunes," "Le Phare de Honfleur," "Le Crotoy," and "Le Chahut"—all of which had earlier been flatly rejected by the Louvre. "Le Chahut" alone, which is regarded by many experts as the fountainhead of abstract art, is today valued at a quarter of a million dollars. Goetz was there for the event. Also present was a friend who begged him to stop the sale by letting his services to France be known. But Goetz, uncompromisingly proud, refused. "It will do no good," he said. "Nightingales never win prizes at poultry shows."

Badly shaken by this loss, Goetz nonetheless pulled himself together and started out once more from scratch. In a matter of a few years, he had accumulated another collection that, if anything, surpassed the first. Some of his chief discoveries during this period, in addition to the Snyders-Van Dyck composite, were Géricault's "Lancer on Horseback," "Three Trumpeters," and "The Madman-Kidnapper"; Millet's "Portrait of Virginie Roumy"; and El Greco's "Landscape Near Toledo." By far the most noteworthy, however, was a large, grimy canvas that he dug out of the back room of a dingy shop on Paris's rue Bonaparte; it turned out to be the long-lost "Lucretia and Tarquinius," by Tintoretto. Goetz paid a nominal fee for it, and after persistently refusing offers for well over a hundred thousand dollars, finally sold it to a dealer in 1949 for less than $50,000 to raise money to go to Europe. The dealer then sold it for considerably more to the Art Institute of Chicago.

When Hitler said, "Give me five more years and you will not recognize Europe," Goetz decided that it was time to get out. Accordingly, in 1939 he left France with one suit, his collection, and deep misgivings about America, which, friends had assured him, would not be to his liking. But when the ship entered New York harbour, Goetz took one look at his new skyscraper home, and succumbed. "Da Vinci would be astonished," he said at the time. He was even more impressed by the unexpectedly rich art treasures here. But since few of these were to be found outside museums and galleries, Goetz had to rely more on dealers than, as before, on junkshop proprietors. He found it a disagreeable come-down, for, in his somewhat circumscribed world, he recognized only two kinds of inhabitants—art dealers and honest men. Despite having been roundly cheated by a number of the former, Goetz continued associating with them, both professionally and socially. "Dealers have paintings," he explained ruefully on one occasion. "They speak to me because they hope to cheat me again. I speak to them because they are intelligent about art."

One dealer sold what he thought was a fake El Greco for $9,000 to Goetz. The picture, a small portrait of Saint Louis, which had been found in an English castle, turned out to be worth closer to $70,000. "Who could copy an El Greco except El Greco?" Goetz asked the man afterward. Another of his reservations about this country concerned the ineptitude of its restorers. When Edward G. Robinson's collection was exhibited at the Museum of Modern Art in the spring of 1953, Goetz hurried over to see one of the paintings he had lost at the auction—"Le Crotoy." He came away greatly saddened. "They have sent my Seurat to the laundry," he reported to a friend. "Americans have not seen any great paintings, but they have seen many destroyed. These restorers, they can not *see* in the grand manner."

Still another of his objections to America was the fastidiousness often displayed by its museum curators. When Goetz offered the Art Institute of Chicago his "Martyrdom of St. Bartholomew," by Ribera, which shows the saint about to be skinned alive by an executioner who is poised expectantly over him brandishing a gleaming knife, it was turned down on the ground that it was too gory. However, he was advised that if he had the knife painted out, the authorities might reconsider. Goetz was dumbfounded. "Am I in Hollywood?" he asked the museum official who reported to him. "What will you put in its place? Spaghetti? Take out the knife, and you destroy the entire fifteenth and sixteenth centuries!"

(Continued on page 178)



Left: One of the easier ways to lead a child to water:
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Above: Sprigged with embroidery
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Left: An especially good slip
to base a jersey suit on:
straight cut, lightly laced.
By Style Undies,
of Dacron-nylon-cotton fabric
by Triplex, $3. Lord & Taylor.

DRAWINGS BY ERICA PERL

Right: Bath issue again, from
submergence to e-mergence:
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ART DETECTIVE

(Continued from page 176)

For Goetz, pleasantness was merely an incidental, and by no means always desirable, adjunct of beauty. The one picture he would have traded his whole collection for was the central panel of the Isenheim Altarpiece, by Matthias Grünewald. An agonized portrait of Christ crucified, with the eerily contorted green figure in an advanced state of decomposition, this work has been described by one critic as "a scene of repellent brutality . . . characterized by a tragic intensity that is without parallel in the art of painting." According to Goetz, the Grünewald, which was done in 1511, was not only the "most modern" of all paintings but the "most beautiful." To reassure himself of this fact, he made annual pilgrimages to Colmar, France, where the Altarpiece hangs in the Unterlinden Museum. "I have seen the Grünewald every year," he once remarked, "and every year I discover that I have not seen it. Other artists used models—this model, that model—for a few sous. But Grünewald used Christ."

In midsummer, 1954, Goetz boarded the "Queen Mary" for a three-month visit to Paris. He had splurged on a new suit—in the breast pocket of which he had fifteen thousand dollars—and a pair of pale-blue nylon swimming trunks for use in the ship's pool. Everything went well in Paris at first, but two weeks before he was due to return to this country, he suffered a severe stroke and had to be put to bed in the house of a friend. A couple of days later, he disappeared. Three days after that, he turned up in Le Havre, where he lay ill in a squalid hotel until his ship sailed. Apparently his only thought was to get home to his paintings. He never made it. On a cold October night, shortly after his ship docked in New York. Goetz was found dead in the street doorway to his apartment building.



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Toscanini, musical revolutionary

BY FILIPPO SACCHI

EDITOR'S NOTE: *This is an excerpt from* Toscanini, *a new biography, by the distinguished Italian music critic, which G. P. Putnam's Sons will publish later this year. Arturo Toscanini died at eighty-nine this past January.*

The year in which Arturo Toscanini can be said to have reached maturity is 1895. From that year onwards his name is bound up with the change, which could almost be called a revolution, in opera and in musical interpretation, which was to be effected during his lifetime.

The most active stage of this revolution lasted three years, 1895-8, in Turin. Turin, in those days, was an aristocratic city in the literal sense of the term. A rich and cultured aristocracy still flourished, even in the absence of a Court. There was also an intelligent and progressive middle-class. Furthermore, Turin was almost on the border of France, and was therefore the first of the Italian cities to feel the impact of French fashions, literature, and ideas. It was for this reason that the Piedmontese industrialists were the first to grasp the importance of the automobile and that Turin has since become the Italian Detroit. Because of its aristocracy and its industry, Turin was the city with the best clothes, the most lively and enterprising students; the city in which the best people spoke French, the city of delicious chocolate, *grissini* (long cylindrical rusks), smart dressmaking-shops, and *chanteuses*.

The mainspring of Turinese musical life was Giuseppe Depanis, son of the celebrated impresario of the Regio. Depanis was a lawyer who did not practise his profession. He earned a modest income as administrator of a brick-and-tile factory. He was a small, ugly man, but he was a genius and his passion was music. He suffered from a stammer, but when he spoke about music, even in public, he became eloquent. He was the most fervent Wagnerian in Italy and contributed largely to the recognition of Wagner.

His experiences during his years of apprenticeship as a conductor had opened Toscanini's eyes to the faulty attitude, on the part of both the audiences and of the theatre managements, towards opera in particular. It was not only the repertory that was ossified, but also the impresarios; the singers took incredible liberties; and the great publishing houses exercised an unwarrantable tyranny over the opera houses and their choice of operas.

It was time to break the vicious circle, time to restore style and dignity to the operatic world, to restore the authority of the producer, the designer, and the conductor; and to induce audiences to behave in a disciplined and deferential manner towards opera as an art. Otherwise there could be no true aesthetic participation, as there can be no prayer without intimate silence.

On all these points Toscanini and Depanis were in complete agreement. It was due to the inflexible determination of these two men that a reorientation of culture and musical interpretation became possible throughout Italy. The formation of a municipal orchestra, the reform of the Turin Lyceum of Music, Toscanini's three seasons at the Regio, and the cycle of symphonic concerts in 1898 were also offshoots of this partnership. At that time there were no permanent orchestras in Italian theatres. Orchestras were recruited, haphazardly, by impresarios whose main preoccupation was to save money. A few good players, who had to be paid well, rubbed shoulders with a larger number of poorly paid, bad players. It was in Turin that the idea of a permanent orchestra was born, permanent in the modern

(Continued on page 180)





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TOSCANINI

(Continued from page 179)

sense that every instrumentalist is engaged on a long-term contract. First of these orchestras was the Turin municipal orchestra.

This period at Turin, 1895–8, was undoubtedly the decisive period in Toscanini's career. For the first time he was enabled to apply his unrivalled capacity for *constructive* interpretation. All his seasons in Turin were constructive. To Toscanini. conducting did not mean going from theatre to theatre, making the usual routine and ritual gestures. It was an organic conception, in which every part had to be functionally prearranged in order to achieve a supreme and inimitable expression of drama and music. His ideal was that of an integral performance. Fortunately for the future of opera throughout the world, Toscanini did not restrict the application of this fecund principle to Wagnerian opera, but also extended it to all types of opera, and especially to the great Italian school of the nineteenth century.

The arrangement of his programme for the three seasons was particularly original, and constituted his first innovation. These programmes can be divided roughly into three groups: the first, the most important, was the group of Wagnerian operas, *The Twilight of the Gods* in 1896, *Tristan and Isolde* in 1897, *Valkyrie* in 1898. The second group consisted of the usual repertory operas, such as *Norma;* there was also a *Falstaff*. The latter was performed on December 27, five days after *The Twilight of the Gods*. This relationship was by no means casual, as Toscanini throughout his life believed passionately in coupling the works of Wagner and Verdi. The third group consisted of new operas. At this time there was a veritable burgeoning of new operas, as can be deduced from the fact that eighty new ones were performed in 1896. In this third group there were seven new operas.

During this period Toscanini had already developed his technique of conducting, as well as the many idiosyncrasies which were so characteristic of him; above all, his meticulous accuracy and the utter intransigence of his respect for every detail of the score. He had already begun the fight, which he waged assiduously and mercilessly throughout his life, against mistakes, against the slightest negligence of tempo. staccato, and legato. At his orchestral rehearsal of *The Twilight of the Gods,* Toscanini immediately launched into the so-called Funeral March, to assess the quality of his orchestra. The drum had hardly beaten the second C when he rapped his baton against the music-stand. "You have forgotten the accent." said Toscanini to the tympanist, who looked at his part and said: "But I can not see an accent." "Very well," answered Toscanini, "then put it there, because Wagner wrote it that way."

One of his first innovations was to dim the lights in the auditorium during the performance. The reader, even if he has not read Stendhal's amusing notes on Italian theatrical customs, may know that attending the performance of an opera even as late as the middle of the nineteeth century was almost more of a social function than an artistic one. You came to see your friends as much as to hear the music. Toscanini therefore needed the full weight of Depanis' support for his decision to put out the lights. On this occasion, the performance of one of Wagner's operas, the audience was so astounded that it did not protest. In fact, there were no difficulties during the first year of this innovation.

But the following season, during a performance of *Tristan and Isolde*, there was a chorus of protest as soon as the lights were dimmed. A violent battle ensued. not only between Toscanini and the audience, but between two sections of the audience itself: Wagner-lovers, on the one hand, who wanted the lights dimmed; and anti-Wagnerites, who wanted the lights bright. Both sides were shouting at the top of their voices: "Lights, lights!", "Keep them out!" Toscanini stopped the orchestra. There came a voice from the stalls, in Turinese dialect: "Go on playing, Mr. Trumpet-player!" On that particular evening the black-out party was victorious. The conflict, however, turned into an organized vendetta, and the next performance was pure pandemonium. The impresario implored Toscanini to consent to a compromise, and the performance was conducted in a half-light, neither dim nor bright. Toscanini, as a gesture of protest, conducted the whole of *Tristan and Isolde* with his wrist on his knee, hardly moving his baton. This infuriated the elegant

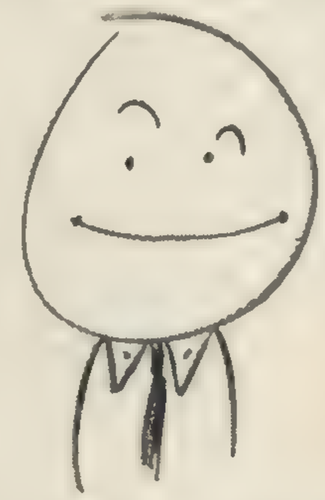
(Continued on page 183)



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RECIPES FROM THE HOUSEHOLD OF CHRISTIAN DIOR

(Continued from page 163)

BROCHETTES COQUILLES SAINT-JACQUES

For each person:
4 sea scallops
4 pieces of bacon
4 mushrooms
Melted butter
Bread crumbs
1 cup dry white wine
Salt and pepper

Have the bacon in one solid piece so you can dice it into chunks of about ½ inch thickness. Blanch the bacon in a little water. Blanch the scallops in the white wine, simmering them gently for about 8 minutes. Cook the mushroom caps in butter until done but not brown. Arrange alternately on the skewers —scallop, bacon, mushroom, and so on. Roll in melted butter, then in the bread crumbs, and broil, turning as necessary. Serve with *beurre blanc* (white butter) or a béarnaise sauce.

BEURRE BLANC

Chop finely one shallot. Cook in 2 tablespoons vinegar, until this is slightly reduced. Cool. Strain. Soften some butter, and whisk it into the vinegar. It should froth and turn white.

AIGUILLETTES DE BŒUF EN DAUBE

4 to 5 pounds sirloin tip in a piece
2 calf's feet
Lard strips for larding
2 tablespoons chopped parsley
1 large onion sliced
1 carrot sliced
1 clove garlic minced
Pepper and salt
Dash each of ginger, clove, nutmeg
Brandy
Light bouillon
Arrowroot
2 cups dry white wine (or red)

Blanch the calf's feet. Marinate the larding pieces in a little brandy, with the parsley, pepper, and the spices, for 2 hours. Trim the meat; lard with a larding needle, and tie it. Brown the meat in an oval braising casserole with the onion, carrot, and garlic in a little fat, or butter. Turn the meat on all sides. Remove the rendered fat. Pour over a generous liqueur glass of brandy and any of the leftover marinade. Set alight. Pour over the white wine and enough bouillon to come half way up on the meat. Add the blanched calf's feet. Season. If canned bouillon is used, because it is already quite salty, it should be diluted. Cover and simmer, or braise in the oven, about 3 hours, adding bouillon if necessary. Test for doneness by inserting a larding needle in the centre of the meat. The juices should be clear. Place meat on a platter. Pour off any fat. Strain the cooking juices and thicken with a very little arrowroot if need be. Slice the meat. Dice the calf's feet and arrange around the beef. Pour over the sauce. Surround with tiny glazed white onions and carrots.

GLACE À LA POIRE
(for 10)

Enough Comice pears to yield 2 pounds of fruit pulp. (Bartletts may be substituted.)
Juice of 3 lemons
1 cup sugar
1½ cups water
2 cups heavy cream
1 liqueur glass of kirsch

Peel and core the pears. Reserve the peels and centres. Force the pears through a fine sieve to make a purée. Add the juice of the lemons. Meanwhile make a syrup of the sugar and water. Simmer the peelings and cores in the syrup. Cool. Strain and add the syrup to the pear pulp. Taste for sweetness. Add the kirsch. Whip the cream, fold into the pear mixture. Chill for two hours. Freeze in the usual manner in an ice-cream freezer or in refrigerator trays.

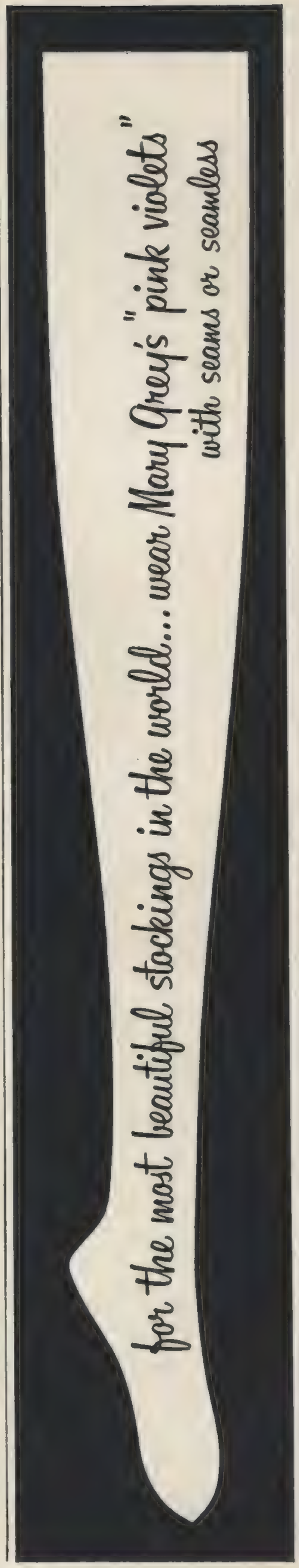
Sauce

6 pears peeled and diced
1 cup sugar
1 cup water
1 liqueur glass of kirsch

Poach the diced pears in very little water, just long enough to blanch. Make a thick syrup of the sugar and water. Finish cooking the pears (without their liquor) in the syrup. Cool, add the kirsch. Pass this sauce separately.

Editor's Note: These ice cream measurements differ from standard American recipes. This recipe could probably be altered to follow American proportions.

(Continued on page 182)



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RECIPES FROM THE HOUSEHOLD OF CHRISTIAN DIOR

(Continued from page 181)

HUÎTRES AU XÉRÈS
(for 10)

5 dozen Lynnhaven or Chincoteague oysters
¼ pound of butter
2 shallots or 1 small onion minced
½ cup sherry or more to taste
1 quart thick cream
½ cup fine bread crumbs
Salt and pepper

Open the oysters. Drain their juice, strain and reserve it. Heat the butter in a large iron skillet and sauté the oysters on a medium fire, shaking the pan and turning them over. Sauté until all have been slightly poached in the butter. Remove from the fire and keep warm.

In another pan, heat a generous teaspoon of butter and simmer the shallots without browning. When they are transparent, add the sherry and the oyster juices and any liquor from the poached oysters. Reduce this sauce by simmering on a low fire for a good 10 minutes. Add the cream, reduce again to thicken the sauce. Season to taste.

Meanwhile scrub enough half shells so that there is one for each oyster. Coat the shells with some of the sauce. Place an oyster on each half shell, coat with a generous amount of sauce. Sprinkle a very few bread crumbs on each oyster; dot with a little butter. Glaze under a hot broiler flame. Serve immediately.

ÉPAULE DE MOUTON FARCIE AUX TRUFFES

1 shoulder of lamb
1 pound fine sausage meat
1 medium can of truffles diced
1 onion chopped
1 carrot chopped
1 clove garlic minced
4 slices white bread soaked in milk
½ cup dry white wine
¼ cup port wine
1 cup or more bouillon
Salt and pepper
1 teaspoon arrowroot
1 tablespoon butter

Have the butcher bone the shoulder of lamb. Mix the diced truffles with the sausage meat and the drained bread, from which the crusts have been removed. Stuff and reshape the lamb and tie securely. In a narrow, high pan with a cover, brown the lamb with the onion, carrot, and garlic, turning the meat on all sides. Add the white wine and the port. Cook until a little reduced, season to taste. Add enough broth to come half way up on the meat. Cover and simmer, turning the meat once, or braise in the oven, for about one hour or more, depending on the size of the shoulder. Strain the juices, and remove as much fat as possible. Thicken with arrowroot. Serve the meat sliced on a platter, and pass the sauce separately.

TARTE À L'ORANGE

6 navel oranges
½ cup sugar
⅔ cup water
5 eggs
1 cup cream
4 tablespoons curaçao
Sugar to taste
Puff pastry for shell

Line a *flan* ring with puff pastry, place a piece of waxed paper on it, and fill it with rice or pea beans to keep the proper shape. Bake in a hot oven, without allowing the pastry to colour, just until it is set. Discard rice or beans and paper. Remove and slice thin (julienne) the rind of the oranges, taking off as much of the white as possible. Make a syrup of the sugar and water. Add more syrup if this is not enough to cover the rind. Peel any remaining skin from the oranges; cut them vertically and evenly, as for fruit salad. Sponge off the sections of orange, and arrange in the tart shell. Beat the eggs into the cream. Add the julienne rinds and the syrup and curaçao. Taste for sweetness, and pour over the orange sections. Bake until the custard has set. Cool and serve.

Editor's note: For a creamier custard use only the beaten yolks of eggs.

TOSCANINI

(Continued from page 180)

occupant of a stage box, who leaned over and shouted at Toscanini: "Mind your manners, sir!" Toscanini rapped back at him: "You mind yours, please!"

Of all the new operas which Toscanini conducted during this period in Turin, the most successful was *La Bohème*. It was largely responsible for Puccini's increasing popularity with the Italian public. The success of *La Bohème* also acted as an incentive for the younger school of composers: Mascagni, Giordano, Leoncavallo. That performance at the Regio was a memorable one. Half of the royal family of Italy and critics from all over Italy were present. Puccini himself was there with his rubicund face and the partly benevolent, partly sly expression of a peasant from Lucca. The Princess Letizia, who at that time passed for a sort of Piedmontese Madame Sans-Gêne, called him to her box, and he stayed there throughout the third act, thoroughly intimidated, with his hands between his knees. The evening was also notable because it marked the beginning of a long, though tempestuous, friendship between Toscanini and Puccini.

To complete the story of this year, it is necessary to mention Toscanini's concerts. In the first year (1896) he had already had the idea of ending the season at the Regio with an orchestral concert. Piontelli, a typical impresario of the period, welcomed the suggestion with enthusiasm. Piontelli was half artist, half businessman, hot-blooded, bombastic and a *bon vivant* of the first water, extremely competent at his job but not too scrupulous about money. With his exceptional flair he recognized Toscanini as a great artist, and, as a rule, their relationship was remarkably free from misunderstandings or conflicts. This was not the case, however, when Toscanini was rehearsing his orchestra for the first concert. Toscanini was not satisfied, and demanded a further orchestral rehearsal. Piontelli claimed that it was unnecessary. There was a long argument, ending with Toscanini asking: "So you refuse me another rehearsal?"

"I consider it quite superfluous!" answered Piontelli. "Well, you can conduct the concert yourself," and Toscanini stalked out of the theatre. The following evening, when the concert was almost due to begin, there was no sign of Toscanini. Piontelli was in despair and, with Depanis, jumped into a carriage and drove to Toscanini's hotel, the Albergo del Pozzo in the Via Bogini. There they found Toscanini quietly reading in bed. In spite of their combined and impassioned pleading, he refused to get up until Piontelli agreed to a further rehearsal that evening and to postpone the concert to the following evening.

Toscanini was careful, when he later came to La Scala, to provide against any possible misunderstanding. Clauses in his contract specified that his independence and authority were guaranteed, and gave him powers wider than any other Italian conductor had ever enjoyed. He had the right not only to choose singers and instrumentalists, but also to settle the number of rehearsals, and to have some control over the scenery and stage sets.

One of Toscanini's revolutionary innovations at La Scala was to continue to give effect to his notion that Wagner and Verdi, or rather Wagnerian and Italian opera, stood on the same level of musical and aesthetic importance. This seemed extraordinary in those days.

Toscanini's second reform was closely connected with his first. At that time Italian opera was rapidly losing ground not only in Italy but all over the world; the intelligentsia had lost interest in it and was flocking to Bayreuth. Toscanini realized the reason for the decadence of practically all Italian opera, with the exception of Verdi—and even he was too infrequently and inadequately performed. The first reason was that interpretation was becoming more and more distorted and corrupt: the bellowing virtuoso tenor held complete sway and overthrew all balance. In consequence, the masterpieces of the great composers, Rossini, Bellini, and Donizetti, were being completely ignored at the expense of the French and Italian "moderns": Bizet, Meyerbeer, Gounod, Thomas, Massenet, Saint-Saëns, or Puccini, Mascagni, Leoncavallo, Giordano, Franchetti, Mancinelli. A good example of this neglect was that when Toscanini produced, at the Scala during the 1901 season, that delicious opera *Elisir d'Amore*, it had not been performed there for twenty-two years!

There was a real battle over *Trovatore*, which had not ap-

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TOSCANINI

(Continued from page 183)

peared at the Scala for over twenty years. Verdi had poured into *Trovatore* all his violent plebeian credulity and his instinct for sublime trivialities. Hence, to produce it at the Scala in 1902 was a gesture of great audacity. All Toscanini's friends and supporters were convinced that he was making a mistake. In fact, it was a revelation and a triumph. This was a typical example of the manner in which Toscanini rejuvenated Italian opera.

His "legend," however, did not of course spring mainly, or even chiefly, from his talent. The first aspect of his personality that became really famous was his incredible musical memory.

A photographic musical memory is not a unique phenomenon: in 1887 there was the famous case of Pezzoni, a horn-player at the Scala, who transcribed from memory the whole score of *Otello* to enable it to be "pirated" at Buenos Aires, in spite of Ricordi's withholding permission. However, before Toscanini there was only one conductor, von Bülow, who had made a practice of conducting without the score; and though this habit represented the least remarkable aspect of Toscanini's prodigious memory, it was the thing that caught public attention. Toscanini always conducted from memory, and from his earliest days never found any difficulty in doing so.

Many anecdotes are told to prove the infallibility of his memory, such as: Toscanini stopping an orchestra in the middle of a rehearsal and saying: "Gentlemen, *da capo*; eleven beats before number forty-four." Or: Toscanini, at the first dress rehearsal of *Columbus*, was approached by Frigerio, the stage-manager, who, in a great state of agitation, reported that he had been testing the bells and that a certain note was missing. Toscanini, after an instant of reflection: "Don't worry, Frigerio, that particular note is not played in *Columbus*." (This anecdote was repeated later about a bassoon player. Ventura rushed up to Toscanini and told him that the key of his bass F sharp was broken. This time the reply was: "But there's no bass F sharp in your part tonight!") Or: Toscanini stopped in the middle of a terrific crescendo and pointed his baton at one of the middle-desk violinists, Mazza from Parma, and said in dialect: "Tighten your third string a bit." And poor Mazza said: "Damn it, you can't get away with anything." There was also the occasion when he rebuked a player for not playing a note sharp. The player showed him his part in which the note was not written in as a sharp. Toscanini sent for the score and demonstrated that the note was, in fact, scored as a sharp.

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(Back views, sizes, yardages of the Patterns on pages 144-145)



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